

CATALOGUE

OF THE

GEORGE C. COOPER BEQUEST

CATALOGUE
OF A COLLECTION OF
ENGRAVINGS AND ETCHINGS

FORMED BY THE LATE
GEORGE CAMPBELL COOPER

AND PRESENTED BY HIM TO THE
COOPER UNION MUSEUM
FOR THE ARTS OF DECORATION



COMPILED BY
FITZ ROY CARRINGTON



NEW YORK
1897

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"In this matter I will, with the help of God, set forth the little which I have learnt, though it will seem but a poor thing to many. But this does not trouble me, for I know well that it is easier to find fault with a thing than to make something better."

ALBERT DÜRER.

In this Catalogue the aim has been to compile a handbook that will be of practical utility to students of the works of the great line-engravers and etchers ; and, though connoisseurs may note the omission of some interesting facts, both in the biographical notes and in the descriptions of the various "states" of prints, the general student will, I hope, find the notes and the descriptions sufficiently detailed for his needs.

I must acknowledge my indebtedness, in many ways, to the Catalogue of the Gray Collection of Engravings, by Dr. Louis Thies, and to "Bryan's Dictionary of Painters and Engravers." In general, the titles of catalogues or monographs dealing with any special artist or his work will be found mentioned under the name of such artist.

The prints forming the present collection are not numbered, in any way, as it is to be hoped that new prints may be added, from time to time.

New York has, hitherto, been far behind the larger European cities, inasmuch as here there has been no good public collection of engravings and etchings available to the student.

Is it not time that this condition of affairs should be bettered ? For the price of a single masterpiece in painting, there could be purchased a sufficient number of fine prints, by the great masters, to form, together with the prints herein catalogued, a collection which might, justly, be a source of pride to all citizens of New York, and which would, certainly, be of real service to all students of the Fine Arts.

FITZ ROY CARRINGTON.

George Campbell Cooper was born August 16, 1840, in the city of New York, where he died January 29, 1895. He was the son of William Cooper, the brother and associate in business of Peter Cooper, the founder of the Cooper Union. He graduated from the College of the City of New York, was admitted to the practice of law, and engaged in the business of his family, which he diligently pursued until he was disabled by ill health. At this period of his life he commenced to form the interesting and valuable collection of engravings included in this catalogue. He presented the collection to the Cooper Union in the hope that it might be an aid to the cultivation of art, in which he felt very deep interest. It is proper to add that his surviving brother, Mr. Charles W. Cooper, and his sister, Miss Julia Cooper, have contributed one hundred thousand dollars to the Endowment Fund of the Cooper Union in memory of his gentle and generous character.

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Note on Collectors' Stamps and Marks.

For centuries, it has been the custom of some eminent collectors to put a distinctive mark upon the backs of such prints as they considered worthy to form a part of their several collections.

When the mark of some renowned collector is found on a print, it is always considered a certificate of high quality. In the older prints, the highest endorsement is the name of "Pierre Mariette," written, with the date ranging from 1660 to 1710.

"Pierre Mariette was an eminent collector and dealer about the middle of the seventeenth century. He was accustomed, whenever he happened to become possessed of an impression of more than ordinary beauty, to write his name at full length, and a date, on the print; and although this is certainly a disfigurement, yet such is Pierre Mariette's reputation for judgment, that to be thus disfigured is no disparagement to a print, but the contrary." (J. Maberly, "The Print Collector," New York Edition, pp. 83-84.)

The famous collection of Pierre Mariette was continued and enlarged by his son Jean, and grandson Pierre Jean Mariette, and was at the time of the death of the last named, in 1774, undoubtedly the most exquisite collection ever possessed by a private individual.

LOUIS FAGAN, "COLLECTORS' MARKS."

J. MABERLY, "THE PRINT COLLECTOR."

MANTEGNA, ANDREA. [ITALIAN SCHOOL, 1431-1506.]

Born at Padua in 1431.

Died at Mantua the 15th of September, 1506.

His parents were humble folk, and consented to his adoption in 1441 by Francesco Squarcione, who taught him the rudiments of art and made him his heir.

The talent of Mantegna showed itself at an early age, and by 1456 his renown was such that liberal overtures were made to him by the Marquis Lodovico Gonzaga to induce him to remove to Mantua, which he accordingly did, as soon as the work he was then engaged upon was finished; and having removed his family, settled in that city. In 1468 Mantegna was knighted by the Marquis Francesco Gonzaga and sent by him to Rome.

In 1484 he was desired by Pope Innocent VIII. to decorate the Belvedere Chapel, and it was probably at this time that Mantegna first saw the engraved work of Baccio Baldini (who, in his turn, had learned the art from Finiguerra), and began, also, to engrave his own designs.

Mantegna was one of the earliest, if not the first, engraver in Northern Italy, and contributed more than any of his contemporaries to the perfection to which the art of engraving was carried later, by his superiority in design, for the beauty of which his works are justly famous. There are numerous copies, or counterfeits, of his engravings, but none approach the originals in beauty. His plates are usually executed in single strokes, without cross-hatchings, or crossed lines, and in a manner resembling pen drawings of that time.

ADAM BARTSCH, "LE PEINTRE GRAVEUR," Vol. XIII., pp. 222-243.

The Entombment.

Bartsch, No. 2.

Soldiers Bearing Trophies.

Bartsch, No. 14.

A Combat of Tritons.

Bartsch, No. 17.

A Bacchanal.

Bartsch, No. 19.

SCHONGAUER, MARTIN. [GERMAN SCHOOL, 1445-1499.]

Born about 1445 at Colmar.

Died at his native city, February 2, 1499.

His first master was his father, Caspar Schongauer, whose trade was that of a goldsmith. At an early age Martin visited Flanders, and studied there under Roger van der Weyden, the elder, whose influence can be seen in his earlier paintings, and did not return to Colmar until about 1465. His earliest plates date from about this time, when he probably became free of his craft. During his lifetime Martin Schongauer enjoyed a great reputation among his contemporaries, who called him "Hipsch Martin," *i. e.*, "Martin the Beautiful."

That he was so called on account of the beauty of his work and not, as is commonly supposed, because of his family name, seems almost certain. Bartsch, Vol. VI., pp. 103-108, enters very fully into the consideration of this much vexed question. His strongest argument is based on the portrait of Martin Schongauer, painted on wood by his pupil, Jan Largkmair, and at the time of writing in the gallery of Paul de Praun at Nuremberg.

At the top of this portrait is written :

HIPSCH MARTIN SCHONGAUER MALER, 1483,

with a coat of arms : a crescent, gules, upon a field, argent. Upon the back of the picture is an inscription which may be translated as follows:

"Master Martin Schongauer, painter, called 'Martin the Beautiful,' on account of his art, born at Colmar, but, on account of his parents, a citizen of Augsbourg. Of a noble family, etc. Died at Colmar in the year 1499, upon the second of February. God grant him grace. And I, Jan Largkmair, I was his pupil in the year 1488."

At the end of Bartsch, Vol. VI., is a plate showing both the inscriptions.

As an engraver, Schongauer may be considered as the father of the German School, and although his works exhibit a certain

Gothic stiffness in the drapery and in the attitudes of the figures, and a peculiar perspective in the landscapes and buildings, this is more than atoned for by the sweetness of expression in the faces, and by the richness of imagination and invention displayed in many of his plates.

ADAM BARTSCH, "LE PEINTRE GRAVEUR," Vol. VI., pp. 103-184.

J. D. PASSAVANT, "LE PEINTRE GRAVEUR," Vol. I., pp. 209-210.

The Adoration of the Kings.

Bartsch, No. 6.

DÜRER, ALBERT. [GERMAN SCHOOL, 1471-1528.]

Albert Dürer was born at Nuremberg on the 20th of May, 1471. His father, a very skillful goldsmith, instructed him in that art, in which the young man showed remarkable talent. He abandoned it at the age of sixteen and at his urgent request was sent, as a pupil, to Michel Wohlgemuth to study painting. In 1490 he began a tour of Germany, visiting, in 1492, the town of Colmar, where he was kindly received by the brothers of Martin Schongauer, who had died six years previously.

In 1494 he returned to Nuremberg and married, in the same year, Agnes Frey, the daughter of a famous mechanic of that city. In 1506 he visited Venice (some authorities say for the second time, claiming his first visit to have been made in 1493), and there met Marc Antonio Raimondi, whose earliest engravings date from this year and who, later, copied many of Dürer's engravings, even to adding the monogram.

In 1520 or 1521 Dürer, accompanied by his wife, made a journey to the Netherlands and did not return until July, 1524, to Nuremberg, in which city he died on the 6th of April, 1528, aged 57 years.

Many authorities state that his life was embittered and his death hastened by the bad temper and parsimony of his wife, who kept him continually working, not permitting him to enjoy the society of his friends or any relaxation.

When we think of the number and fineness of Dürer's works in engraving and painting—not to mention his drawings and writings—we cannot help wondering at the industry of the man and the remarkable quality of his productions. In engraving he found

the art in its infancy and carried the technical fineness of it to a perfection that has never been surpassed.

For many years the woodcuts bearing his name were thought to be engraved by him, but it has been clearly shown that the designs alone are his, the mechanical labor of cutting the block being done by other hands.

Bartsch credits him with the discovery of the artistic possibilities of etching, Dürer having etched upon iron plates, in 1515, 1516 and 1518, six subjects; but Passavant asserts that as early as 1496 Wenceslas Olmutz had already used etching for the reproduction of prints upon paper, and that the art was employed for the ornamentation of various pieces of armor in the twelfth century, in Italy, France, and Germany.

BARTSCH, ADAM, "LE PEINTRE GRAVEUR," Vol. VII., pp. 5-197.

BRYAN, MICHAEL, "DICTIONARY OF PAINTERS AND ENGRAVERS."

CUST, LIONEL, "THE ENGRAVINGS OF ALBRECHT DÜRER."

HELLER, JOSEPH, "DAS LEBEN UND DIE WERKE ALBRECHT DÜRER'S," Vol. II.

KOEHLER, S. R., "CATALOGUE OF AN EXHIBITION OF ALBERT DÜRER'S ENGRAVINGS, ETCHINGS AND DRY POINTS, AND OF MOST OF THE WOODCUTS EXECUTED FROM HIS DESIGNS." Museum of Fine Arts, Boston. November 15, 1888, to January, 15, 1889.

PASSAVANT, J. D., "LE PEINTRE GRAVEUR," Vol. III., pp. 144-227.

RETBERG, R. VON, "DÜRER'S KUPFERSTICHE UND HOLZSCHNITTE."

SCOTT, WILLIAM B., "ALBERT DÜRER: HIS LIFE AND WORKS."

NOTE.—I am indebted to Mr. Koehler's most interesting catalogue for the larger portion of the notes upon the engravings by Dürer here catalogued, and thank him for the valuable assistance rendered to all print-lovers by his compilation.

Adam and Eve.

Bartsch, No. 1. Heller, No. 116. Retberg, No. 55.

Dated 1504.

Impression upon paper with the water-mark of the bull's head.

It was this engraving which first brought Dürer before the world in the full consciousness of his power, as undisputedly the greatest master of the burin of his time.

Mr. Lionel Cust writes : "The *Adam and Eve* ranks amongst the most important of Dürer's works. In it are seen the results of Dürer's studies into the proportions of the human body, and the triumph of his attempts to produce a chiaroscuro effect in copper-plate-engraving. Moreover, Dürer has left so many drawings for this composition, and also unfinished states of the engraving, that it is possible to trace its whole history. Starting from the studies of proportion, instigated by Jacopo dei Barbari, Dürer is seen, first, entering into competition with one of Barbari's engravings, "*Apollo and Diana*," with a similar engraving of his own ; then taking the motive of Barbari's engraving in a drawing of his own (in the British Museum) but altering the figure of Apollo into a version of the Apollo Belvedere. After experimenting with this Apollo as an Æsculapius (drawing in the Beckerath collection in Berlin), he, by reversing the figure of Apollo, turned it into Adam, as in the engraving ; to this he added a drawing of the figure of Eve (both these last drawings are in the Albertina collection at Vienna), and then combined the two figures in the one composition (drawing in the Lanna collection at Prague) as in the engraving, though in reverse.

The unfinished states of the engraving show how carefully Dürer elaborated the dark masses of the background in order to throw into relief the nude bodies, in the earliest state these figures being left in outline. Thus the real motive of this wonderful engraving is to produce ideal figures of a man and a woman as exemplified by Adam and Eve before the fall.

That Dürer was himself pleased with the result of his labors, at the time, seems certain from the detailed inscription on the tablet : ALBERT DURER NORICUS FACIEBAT, followed by the monogram and the date. His price for it was, as for all his "full sheet" prints, eight for one florin, or four stivers for a single copy.

The Sudarium Displayed by Two Angels.

Bartsch, No. 25. Heller, No. 467. Retberg, No. 202.

Dated 1513.

Frequently called the Sudarium of St. Veronica.

The Prodigal Son.

Bartsch, No. 28. Heller, No. 477. Retberg, No. 5.

From the collections of P. Mariette (1666).

Robert-Dumesnil.

W. Beckford (author of *Vathek*).

De Bois.

Griffith.

The "Prodigal" is considered by some writers to be a portrait of Dürer himself.

The original drawing by Dürer for this engraving is in the British Museum. Both drawing and engraving show the same peculiarities in the limbs of the Prodigal. The background has always been much admired, and Vasari says of it: "In this engraving there are huts or cabins after the German manner, which are exceedingly beautiful."

The Virgin With the Crown of Stars.

Bartsch, No. 31. Heller, No. 517. Retberg, No. 118.

Dated 1508.

An interesting feature of this print is the face of "the man in the moon" in the crescent, upon which the Virgin stands. Dürer omitted this detail in his later prints of similar subjects.

The Virgin Nursing the Infant Jesus.

Bartsch, No. 36. Heller, No. 576. Retberg, No. 232.

Dated 1512.

From the Gervaise collection.

Thausing says of this plate that it is remarkable for the soft grey tone of the engraving:

"All Dürer's prints after 1510 have, in the best impressions, a silvery grey tone, which is quite new in the history of engraving. This Dürer attained by first working on the plate with the needle, and then strengthening the engraving bit by bit with the burin until the required effect was produced. In this way he produced the most beautiful of his renderings of the Virgin and Child, in every one of which the motive of homely motherly love is as conspicuous and as touching as in the *Madonna della Sedia*, or the *Madonna della Casa Tempi* of Raphael. Chief among those may be reckoned *The Virgin With the Pear*, of 1511, and *The Virgin Seated by a Wall*, of 1514." (Lionel Cust, "The Engravings of Albrecht Dürer," pp. 57-58.)

The Virgin Crowned by an Angel.

Bartsch, No. 37. Heller, No. 537. Retberg, No. 236.

Dated 1520.

From the collection of P. Mariette (1649).

The Virgin Crowned by Two Angels.

Bartsch, No. 39. Heller, No. 547. Retberg, No. 226.

Dated 1518.

The original drawing for the drapery on the knees is in the Albertina, Vienna.

The Virgin Seated by a Wall.

Bartsch, No. 40. Heller, No. 610. Retberg, No. 205.

Dated 1514.

From the collection of Pierre Mariette (1660).

This print shows the results of Dürer's experiments in etching. The silvery quality so noticeable in his later prints can first be discerned in this one. It results from the judicious use of the etched line, finished with the burin.

The Virgin With the Pear.

Bartsch, No. 41. Heller, No. 621. Retberg, No. 194.

Dated 1511.

This is considered by several authorities to be one of the most beautiful Madonnas engraved by Dürer.

The Virgin With the Monkey.

Bartsch, No. 42. Heller, No. 628. Retberg, No. 88.

This is one of the most beautiful and dignified of Dürer's renderings of this subject, not only in the figures of the Virgin and Child, but also in the breadth and airiness of the landscape. Unfortunately, the enjoyment of the design is marred somewhat by the fact that the child is teasing a poor little bird, and holds in its left hand a sucking-bag, which is even more objectionable than the usual apple or pear.

The monkey has given opportunity to the commentators to display their ingenuity. According to Retberg, it symbolizes the devil. Heller thinks it is intended for the child to play with,

while von Eye conjectures that such animals were probably kept in the houses of persons of rank at the time. The opinion, expressed by Passavant and others, that the design suggests Italian influences, seems fully justified. In its austerity, on the other hand, it is allied to the contemporaneous designs of the "Apocalypse," but there is more beauty in it. The loveliness of the background was soon recognized, and several Italian engravers availed themselves of it.

Five of the Disciples of Jesus Christ.

Saint Philip.

Bartsch, No. 46. Heller, No. 652. Retberg, No. 264.
Dated 1526.

Saint Bartholomew.

Bartsch, No. 47. Heller, No. 659. Retberg, No. 251.
Dated 1523.

Saint Thomas.

Bartsch, No. 48. Heller, No. 667. Retberg, No. 207.
Dated 1514.

Saint Simon.

Bartsch, No. 49. Heller, No. 678. Retberg, No. 252.
Dated 1523.

Saint Paul.

Bartsch, No. 50. Heller, No. 686. Retberg, No. 206.
Dated 1514.

This series was doubtless intended to comprise the twelve apostles, but though worked upon, at intervals, for twelve years, it was never completed.

Saint Christopher With His Head Turning to the Left.

Bartsch, No. 51. Heller, No. 708. Retberg, No. 245.
Dated 1521.

Saint George.

Bartsch, No. 53. Heller, No. 737. Retberg, No. 121.

From the collections of Prince Paar of Austria, and of Ambroise Firmin-Didot, Paris.

St. George, according to the legend, was a prince of Cappadocia, who died the death of a martyr under Diocletian. His most celebrated deed was the killing of the dragon which threatened to devour the Royal Princess, Aja. The legend is of oriental origin and was introduced into Europe by the Crusaders. It is stated that the Emperor Maximilian I. reorganized the order of St. George, which had fallen into decay, and possibly Dürer's two engravings of the Saint were inspired by this action.

Saint Sebastian Tied to a Column.

Bartsch, No. 56. Heller, No. 783. Retberg, No. 17.

From the Keller collection.

Saint Eustace (or Saint Hubert).

Bartsch, No. 57. Heller, No. 727. Retberg, No. 127.

Eustace, or Placidus by his heathen name, was a valorous general under the Emperor Trajan, and a passionate hunter. While hunting one day, Christ crucified appeared to him between the antlers of a stag, and spoke to him, whereupon he and his whole family were converted. A similar story is related of St. Hubert, and, by a confusion of names, this plate is sometimes miscalled "St. Hubert."

It is the largest of Dürer's engraved plates and is, at the same time, one of the finest in execution and one of the rarest. Emperor Rudolph II. caused the lines in the plate to be filled with gold.

Saint Jerome in His Cell.

Bartsch, No. 60. Heller, No. 756. Retberg, No. 208.

Dated 1514.

St. Jerome, one of the most learned of the Fathers of the Latin Church, a prolific writer, and the translator of the Vulgate (born 331 or 342 in Dalmatia of well-to-do parents; converted to Rome about 360; lived four years as an anchorite in the desert; died about 420 at a monastery, near Bethlehem, which he had founded with funds furnished by Paula, a wealthy lady of his following), was one of the favorite Saints of Dürer's and of later times, and therefore

often taken as a subject by artists. The lion accompanies him, because, according to the legend, he drew a thorn from the paw of the animal, which ever afterwards was his companion.

Of this print Mr. Lionel Cust writes :

“St. Jerome, the type of the mediæval scholar, who, by his translation of the Bible into Latin, became one of the real Fathers of Christianity, sits at his writing desk in his library. The room is a regular German interior, such as that of Hans Sachs in Wagner’s ‘Die Meistersinger,’ and the warm morning sun streams through the window, over the Saint and the floor, where the lion and a dog lie slumbering in its warmth. All is peace, happiness and contentment, and simplicity and comfort are blended in the fittings of the chamber.”

In “Le Peintre Graveur,” by Adam Bartsch, Vol. VII., p. 76, we read : “The two animals, the skull and the furniture of the cell are engraved with rare delicacy, and at the same time in the most artistic manner. One cannot see, without admiring, the care with which Dürer has expressed in this beautiful print the effect of bright light shining through the glass of the window and illuminating the room.”

Saint Jerome in His Cell.

Copy in reverse, not described by Bartsch.

Saint Jerome in Penance.

Bartsch, No. 61. Heller, No. 776. Retberg, No. 8.

Melancholy.

Bartsch, No. 74. Heller, No. 846. Retberg, No. 209.

Dated 1514.

Dürer in his writings dwells so much upon the dominating influence of the Four Temperaments in life, that there is good ground for believing that this engraving was one of a series and represents the Melancholic, as does the St. Jerome in His Study, the Phlegmatic, and the Knight, Death and the Devil, the Sanguine, Temperament. Dürer, however, makes no mention of any such meaning in connection with this print.

This has always been considered one of the best, as it certainly is one of the most interesting and enigmatical of Dürer’s engravings. Of it Thausing writes : “The winged woman, who, supporting

her cheek in her left hand, and with a laurel wreath on her loosely bound hair, is seated plunged in gloomy meditation, all the materials for human labor, for art and for science lying scattered around her—what could she be meant to represent but Human Reason, in despair at the limits imposed upon her power?"

Mr. Lionel Cust writes: "In the *Melancolia* there can be no doubt that the so-called 'magic square' refers directly to the death of his mother. His mother died on May 17, 1514. Now the figures on the square can be read as follows: The two figures in the opposite corners to each other, $16+1$ and $13+4$, make 17, the day of the month; so do the figures in the centre, read crossways, $10+7$ and $11+6$, and also the middle figures at the sides read across, $5+12$ and $8+9$. The two middle figures in the top line, $3+2$, give 5, the month in question; and the two middle figures in the bottom line give the year, 1514. Above the square a bell tolls the fatal knell, and the sandglass timepiece hard-by records, no doubt, the hour at which the sad event happened." Pp. 63-64.

The Dream.

Bartsch, No. 76. Heller, No. 854. Retberg, No. 116.

There is much diversity of opinion as to the meaning of this print. Vasari speaks of it as "representing a man sleeping in a bath room, while Venus is behind him inspiring his dreams with temptation, and Love, mounted on stilts, capers and sports around him, while the Devil blows into his ear with a pair of bellows." According to Thausing, it is "a pictorial satire on senile lust."

The Great Fortune.

Bartsch, No. 77. Heller, No. 839. Retberg, No. 124.

"Fortune is represented by a nude winged woman. She is seen in profile and faces to the right. She carries in one hand a precious vase, and in the other a bridle, indicating the sway she exercises over mankind by the desire of riches, just as the wings, and the globe upon which she stands, show her inconsistency.

The landscape which occupies the bottom of the print is, according to Sandrart, that of the village of Eytas, near Giulia, in Hungary, the birthplace of Albert Dürer's father and the place from which the family derived its origin.

Some persons assert that the head of Fortune is the portrait of Dürer's wife. Fine proofs of this print are very rare."

(Bartsch, Vol. VII., pp. 91-92.)

This print is also sometimes called "Temperance" and "Pandora." Dürer himself calls it "Nemesis" but for what reason is not rightly known.

Justice.

Bartsch, No. 79. Heller, No. 826. Retberg, No. 51.
From the Burleigh James collection.

It seems that Dürer wished to represent in this print God as He will appear in His glory on the last day to judge both the quick and the dead.

The Little Courier.

Bartsch, No. 80. Heller, No. 986. Retberg, No. 13.

Considered by some authorities to be a portrait of Epplein von Garlingen, a celebrated robber-knight of the fourteenth century.

The Peasant and His Wife.

Bartsch, No. 83. Heller, No. 921. Retberg, No. 11.

There is much diversity of opinion as to the real meaning of this print, which is considered by some writers to be a satire upon the conceit of the peasantry. Of it Bartsch says: "Anger is expressed in the face of the peasant, and his raised right hand shows that he threatens the woman who walks meekly by his side and with her hands folded in front of her." Allihn, however, takes a different view entirely and says that the pair "are about to step up to the dance, and that the man, far from scolding, is, on the contrary, trying to make himself agreeable."

The Assembly of Warriors.

Bartsch, No. 88. Heller, No. 981. Retberg, No. 4.

It has been thought by some writers that this print represents Dürer in the hands of brigands. Bartsch declares, however, that there is no real foundation for such an opinion. It is probably only a study of costumes.

Dancing Peasants.

Bartsch, No. 90. Heller, No. 912. Retberg, No. 210.
Dated 1514.

Sometimes called "Le Branle" (a swinging or whirling dance).

For individuality and for the happy expression of a transient mood in face as well as in pose, the "Dancing Peasants" is quite as much without rivals in its class as "The Knight, Death and the Devil," "Melancholy," and "St. Jerome in His Cell" are without rivals in theirs.

Like "The Peasant and His Wife" (Bartsch, No. 83) this plate is supposed to be a satire upon the conceit of the peasantry. The struggle of the oppressed peasants to better their miserable condition was a topic of interest at this time. As early as 1476 risings occurred in South Germany, and these finally culminated in the Peasants' War in 1525. As usual, the just demands of the oppressed were met by scorn and derision, and it is likely enough that Dürer, like other artists, tried to make money out of this sad condition of things. If we regret this side of Dürer's activity, we may, however, temper our regret by the following considerations, advanced by Allihn (p. 88): "In these scenes of peasant life Dürer also is in curious discord with himself. It is true he joins in the general derision of the peasants; he engraves his plates for those who found pleasure in testing their superior wit at the expense of the peasants, and who would have been as contented, if not more so, with the most scurrilous caricature, but it was impossible for Dürer to demand such a production of his genius. He draws a character-picture of superior comic qualities, but not a libel—yea, even more than this, he executes his *genre* representation with the same loving care as his most beautiful Madonna.

This applies especially to the Dancing Peasants."

The Knight and the Lady.

Bartsch, No. 94. Heller, No. 884. Retberg, No. 14.

Some authorities detect portraits of Dürer and his wife in this print. It would seem, however, that it merely represents the eternal presence of death, Youth and Love being no defense.

The Little Horse.

Bartsch, No. 96. Heller, No. 1000. Retberg, No. 85.

Dated 1505.

The real meaning of this print is doubtful. Some authorities see in it merely the outcome of Dürer's study of the proportions of the horse, the mythological adjuncts being added to please the educated public, while others recognize in the armed figure, Perseus or Mercury.

The Coat of Arms With a Skull.

Bartsch, No. 101. Heller, No. 1022. Retberg, No. 53.

Dated 1503.

A much discussed print which it would seem safe to connect, in a general way, with the idea of the "Dance of Death," although the "Wild Man" is evidently not a personification of death, but a satyr, as his right leg, visible to the left, clearly shows.

"This print is one of the most esteemed works of the artist."
(Bartsch, Vol. VII., p. 109.)

The Knight, Death and the Devil.

Bartsch, No. 98. Heller, No. 1013. Retberg, No. 203.

Dated 1513.

The long illness and approaching death of Dürer's mother are thought to have saddened the artist and at the same time inspired him to engrave his three world-famous masterpieces, "The Knight, Death and the Devil," "St. Jerome in His Cell," and "Melancholy"—"which contain the philosophy of a lifetime and are more eloquent than a thousand volumes of printed knowledge."

Dürer, in his Diary, calls this plate simply "Der Ritter," but the titles invented for, and meanings ascribed to the print, are very numerous.

Old catalogues say that it represents a Nuremberg soldier, named Rinck or Rinneck, who lost his way and met Death and the Devil in the darkness of the night—a story which is contradicted by the lighting of the composition.

Heller calls it "The Christian Knight with Death and the Devil," and states that it represents Franz von Sickingen, "who was especially and generally feared in Germany about 1510–1512, and whose character was depicted by his enemies at the time in the most terrible and damaging manner."

Thausing says the Knight is grinning, to show how little he is affected by the apparitions around him, and is of the opinion that the plate was intended to form one of the series of the Four Temperaments, and that the S before the date stands for *Sanguinicus*.

Portrait of Albert of Mayence.

Bartsch, No. 102. Heller, No. 1024. Retberg, No. 234.

Dated 1519.

Called also "The Little Cardinal" to distinguish it from "The Great Cardinal." (Bartsch, No. 103.) Albert or Albrecht, Margrave

of Brandenburg, born 1489 or 1490, died 1545, was the man who, after he had received the Pope's authority to sell indulgences within his diocese, on condition of making over to the papal treasury one-half of the profits, appointed the Dominican Tezel, and thus, indirectly, caused Luther to post his ninety-five theses. His titles are given in the inscription in the upper part of the plate: "Albert, by divine mercy the most holy Roman Church's Titular Presbyter Cardinal of St. Chrysogonus, Archbishop of Mayence and Magdeburg, Primate Elector of the Empire, Administrator of Halberstadt, Marquis of Brandenburg." The lower inscription reads: "Thus were his eyes, his cheeks, his features. Aged 29. 1519."

The plate was engraved for a book of relics, etc., entitled "Das Heiligthum zu Sachsen," belonging to the Church of Sts. Maurice and Mary Magdalen, at Halle, printed in 1524.

"Pièce Très Rare." (Bartsch, Vol. VII., p. 110.)

Portrait of Albert of Mayence. Seen in Profile.

Bartsch, No. 103. Heller, No. 1035. Retberg, No. 254.

Dated 1523.

Called also "The Great Cardinal" to distinguish it from "The Little Cardinal." (Bartsch, No. 102.)

The inscriptions are identical, excepting that the age has been changed to 33 and the date to 1523.

Portrait of Erasmus of Rotterdam.

Bartsch, No. 107. Heller, No. 1047. Retberg, No. 266.

Dated 1526.

Desiderius Erasmus, the most celebrated of the humanists north of the Alps, and in certain ways a pioneer of the Reformation, was born at Rotterdam on October 28, 1467, and died at Basel on July 12, 1536.

Dürer met him and drew his portrait several times in the Netherlands (1520-21), and it was doubtless from one of these drawings that the engraving was made five years later. Neither Erasmus nor his friends were pleased with the portrait, but as an engraving it ranks amongst the artist's best.

This portrait was, possibly, the last of Dürer's engravings on copper, the only other works of the kind dated 1526 being the portrait of Melancthon and the Apostle Philip.

ETCHING.

The Carrying Off of a Young Woman.

Bartsch, No. 72. Heller, No. 813. Retberg, No. 224.

Dated 1516.

This plate was etched upon iron, as were also the five others done by Dürer. The evidence is furnished by some of the plates, still in existence, and by the peculiar character of the spots in the later impressions, which are due to the rusting, and consequent roughening, of the plates.

This plate is also called "The Rape on the Unicorn," "Pluto Carrying Off Proserpine," and "Nessus Carrying Off Dejanira."

WOODCUTS.

The Birth of the Virgin.

Bartsch, No. 80. Heller, No. 1709. Retberg, No. 67.

The Meeting of Mary and Elizabeth.

Bartsch, No. 84. Heller, No. 1730. Retberg, No. 71.

The Death of the Virgin.

Bartsch, No. 93. Heller, No. 1787. Retberg, No. 80.

Dated 1510.

The three last named prints are from the series of twenty cuts illustrating the "Life of the Virgin." This series is, to-day, the most admired of all the woodcuts from the designs of Dürer.

Saint George Killing the Dragon.

Bartsch, No. 111. Heller, No. 832. Retberg, No. 86.

BURGMAIR, HANS. [GERMAN SCHOOL, 1473-1559. (?)]

Born at Augsburg in 1473.

Pupil and friend of Albert Dürer.

He was a painter of considerable merit and some authorities have thought that he cut some of his own designs, but there seems no reason to think that he did more than furnish the designs. The endless imagination, the richness of suggestion, as well as truth to the life of his time, place him amongst the greatest illustrative artists of the world.

The date of his death is not known, being variously placed from 1517 to 1559.

ADAM BARTSCH, "LE PEINTRE GRAVEUR," Vol. VII., pp. 197-242.

A Stag Hunt.

Bartsch, No. 80.

A Battle.

Bartsch, No. 80.

From a series of 237 pieces, engraved by various artists, after the designs of Burgmair, and entitled "Der Weiss König."

This series shows the principal events of the life of the Emperor Maximilian I.

Bartsch, Vol. VII., pp. 224-229.

RAIMONDI, MARC ANTONIO. [ITALIAN SCHOOL, 1485-1530. (?)]

The greatest of all the Italian engravers.

The dates of his birth and of his death are not certainly known. He was born at Bologna about 1485 and died in the same city about 1530.

His first master was Francesco Raibolini, called Francia, a well-known painter and goldsmith, who taught him to work in niello. His first engraving, for its own sake, bears the date of 1502, and is from a picture by Francia, representing Pyramus and Thisbe.

In 1509 he was engaged at Venice in engraving copies on metal of seventeen of Albert Dürer's woodcuts from "The Life of the Virgin," of the thirty-six cuts from the "Little Passion—on wood," and of the engraving of "Adam and Eve." There is some

doubt as to whether Marc Antonio did this with a fraudulent intention or not, but as he signed his copies with the monogram of Dürer, it seems probable that he either desired to sell his copies for the originals, or profit in some other way by the reputation of Dürer.

The famous plate after Michel Angelo's "Cartoon of Pisa" was engraved at Florence in the year 1510.

About a year later he went to Rome, where he, at first, continued his imitation of Dürer's works, but, later, enrolled himself among the followers of Raphael, in whose studio, and under whose direction, he worked for the next eight or nine years.

Leaving Raphael's studio, he set up a studio of his own, where he received pupils, among whom the most famous were Agostino De'Musi and Marco Dente da Ravenna.

Much of the perfection of Marc Antonio's work is doubtless due to the influence of Raphael, from whose drawings many of his finest plates were engraved. Some of these original drawings still exist, but in many cases the engravings show variations from the drawings, probably suggested by Raphael himself.

After the death of Raphael in 1520, Raimondi engraved numerous plates after the designs of Giulio Romano, but none of these plates are so highly esteemed as those engraved after the designs of Raphael.

For engraving a series of indecent subjects, illustrating some sonnets of Pietro Aretino, Raimondi was imprisoned by Pope Clement VII., but through the intercession of some of the cardinals and of the painter Baccio Bandinelli, he was released. On recovering his liberty, and desirous of expressing his gratitude to Bandinelli, he engraved his celebrated print of the "Martyrdom of Saint Lawrence" after the painting of Bandinelli. This engraving was shown to the Pope, who was so pleased with it that he at once took Raimondi under his special protection.

At the sack of Rome by the Spaniards in 1527, Marc Antonio lost all his possessions, and left that city for Bologna, where he died.

For over three centuries the engravings of Marc Antonio have enjoyed a reputation comparable only to that of the paintings of Raphael. Fine impressions of his best plates are exceedingly rare, and when offered at auction sales excite a fierce competition.

ADAM BARTSCH, "LE PEINTRE GRAVEUR," Vol. XIV.

J. D. PASSAVANT, "LE PEINTRE GRAVEUR," Vol. I., pp. 248-250.

The Massacre of the Innocents.

Bartsch, No. 20.

From a design by Raphael.

Bartsch thinks that this plate may have been engraved by Marco Dente da Ravenna after the first plate (Bartsch, No. 18) by Marc Antonio, the inscription of which reads: RAPH VRBI INVE AA.

It seems unlikely that Marc Antonio would have twice engraved such an important plate, but, on the other hand, the quality of the work, though inferior to the first plate (Bartsch, No. 18), is so good that it is hard to believe it is from the hand of another engraver.

From the collection of Franz Josef: Grafen Von Enzenberg.

The Descent from the Cross.

Bartsch, No. 32.

From a design by Raphael.

Saint Paul Preaching at Athens.

Bartsch, No. 44.

From a design by Raphael.

The Virgin Seated Upon the Clouds.

Bartsch, No. 47.

From a design by Raphael.

From the collection of Ambroise Firmin-Didot.

The Virgin and Child, With the Palm Tree.

Bartsch, No. 62.

The Virgin is accompanied by Saint Elizabeth. The infant Christ, seated upon His mother's knee, extends His hand in blessing toward Saint John, who kneels before Him.

This plate is one of the most perfect that Marc Antonio has engraved after Raphael, both as to drawing and engraving.

Jesus Christ, the Virgin and Three Saints.

Bartsch, No. 113.

From a design by Raphael.

This plate is often called "The Five Saints."

The Virgin is seen in the clouds at Christ's right hand and Saint John the Evangelist at his left. Upon the ground, at the right-hand side of the print, Saint Catharine, kneeling, is seen; while Saint Paul, standing, faces her from the left.

Saint Cecilia.

Bartsch, No. 116.

From a design by Raphael.

Saint Cecilia is attended on the right by Mary Magdalene and Saint Augustine, and on the left by Saint Paul and Saint John.

The drawing, from which this engraving was made, differs considerably from the painting by Raphael of the same subject in the Church of Saint John at Bologna.

The Triumph of Titus.

Bartsch, No. 213.

From the design of Gianantonio Razzi.

This engraving, frequently and incorrectly called "The Triumph of Marcus Aurelius," is one of Raimondi's finest plates.

The original drawing by Gianantonio Razzi, now in the Bibliothèque Nationale in Paris, was formerly attributed to Andrea Mantegna and also to Francesco Francia.

Parnassus.

Bartsch, No. 247.

From a design by Raphael.

Raphael painted the same subject on one of the walls of the "Stanza of the Signature," in the Vatican, but this plate was engraved from the drawing, not from the painting, from which it differs considerably.

This engraving is one of the most famous and most beautiful of all Raimondi's works.

Trajan's Victory.

Bartsch, No. 361.

From the collection of Ambroise Firmin-Didot.

This plate was engraved after one of the bas-reliefs on the Arch of Constantine and is one of the most esteemed works of Marc Antonio.

Peace.

Bartsch, No. 393.

From a design by Raphael.

This is not Marc Antonio's engraving, but the "Copy D" described by Bartsch. The engraver is not known and this print is in reverse of the original.

The Serpent Appearing to a Young Man.

Bartsch, No. 396.

Engraved by Marc Antonio from his own design.

The Pestilence.

Bartsch, No. 417.

"This superb print is extremely rare." Bartsch, p. 314.

Portrait of the Poet Aretino.

Bartsch, No. 513.

From the painting by Titian.

This print is one of the rarest, as it is also one of the best engraved, most finished, and at the same time, most artistic, of all Marc Antonio's works.

Pietro Aretino was an Italian writer of satirical sonnets and comedies entitled "The Scourge of Princes." He was born at Arezzo, Italy, on April 20, 1492, and died at Venice, on October 21, 1556.

The Angel Appearing to Joachim.

Bartsch, No. 622.

Jesus Christ Taking Leave of His Mother.

Bartsch, No. 636.

These are two of the seventeen plates engraved by Marc Antonio after the series of woodcuts by Albert Dürer. "The Life

of the Virgin." Marc Antonio signed sixteen of these plates with the monogram of Dürer, affixing his own mark to the seventeenth plate only.

DE'MUSI, AGOSTINO. [ITALIAN SCHOOL, 1490-1540. (?)]

Born about 1490. Died about 1540.

Frequently called Agostino Veneziano, though his family name was De'Musi. He was a native of Venice, but seems to have early moved to Florence, which city he left in 1516 to go to Rome, where he died.

He was, together with Marco Dente da Ravenna, one of the principal pupils and assistants of Marc Antonio, but his work never equalled in quality that of his master.

ADAM BARTSCH, "LE PEINTRE GRAVEUR," Vol. XIV.

A Roman Emperor Meeting a Young Warrior.

Bartsch, No. 196.

This engraving would seem to have been made after a drawing by Raphael, and is one of those in which Agostino Veneziano has best followed Marc Antonio's manner of engraving.

LUCAS VAN LEYDEN. [DUTCH SCHOOL, 1494-1533.]

His family name was Jacobsz. The son of Huig Jacobsz, an obscure painter. Born at Leyden in 1494. At the age of fourteen he engraved his celebrated plate of "The Monk Sergius Killed by Mahomet," and in various other branches of art his talent was equally remarkable at an early age.

In 1527 he journeyed through the Netherlands, studying the paintings there to be seen. From this journey he returned broken in health, and with the idea that he had been poisoned. From this time onward, until he died six years later, in 1533, he was continuously ill and seems to have been confined to his bed most of the time, and we are told that having contrived a manner of painting and engraving in bed, he may truly be said to have worked until the day of his death.

His industry was remarkable, even in that day of remarkable men. He painted in oils, distemper and on glass, and treated

with great success landscapes, portraits and subjects chosen from history. He carried the art of engraving to a wonderful pitch of perfection, considering the multitude of his other works and the shortness of his life. His engravings rank with those of Marc Antonio and Albert Dürer.

Good impressions are exceedingly rare, and even during the lifetime of the artist sold at high prices. The plates were so delicately engraved that they yielded few good impressions, and Lucas was too true an artist to permit any inferior proofs to be circulated during his lifetime. After his death many inferior impressions were printed, but they are faint and lifeless.

ADAM BARTSCH, Vol. VII., pp. 331-443.

J. D. PASSAVANT, Vol. III., pp. 3-11.

Dutheit

Samson and Delilah.

Bartsch, No. 25.

This is one of Lucas van Leyden's earliest plates and was probably engraved in the year 1508.

Saint Joachim and Saint Anne.

Bartsch, No. 34.

The Baptism of Jesus Christ.

Bartsch, No. 40.

The Resurrection of Lazarus.

Bartsch, No. 42.

Lazarus has just emerged from the tomb and extends his hands towards a man, who unties the band that binds them. Among the onlookers, the sisters of Lazarus, Mary, kneeling, to the left, and Martha, standing, and facing her, to the right, may be seen.

This plate is engraved in the early manner of the artist, and was probably executed about 1508.

Saint Matthew.

Bartsch, No. 98.

One of a series of fourteen engravings representing Jesus Christ and the Apostles.

Engraved about 1511.

Mary Magdalen Enjoying the Pleasures of the World.

Bartsch, No. 122.

Dated 1519, and signed.

This print is commonly known by the name of "The Dance of the Magdalen." It is one of Lucas van Leyden's finest engravings. Good impressions are extremely rare, and even during the lifetime of the artist sold at a high price.

Saint Catharine.

Bartsch, No. 125.

Dated 1520.

This plate was first etched and then retouched with the burin. The etched work can clearly be distinguished in the lines of the hair and head.

Albert Dürer engraved some of his most beautiful plates upon an etched foundation, and Lucas may have borrowed the idea from Dürer.

The Poet Virgil Suspended in a Basket.

Bartsch, No. 136.

Dated 1525, and signed.

An illustration of a story, possibly without foundation, told about the poet Virgil. This same subject was, several times, treated by artists of the sixteenth century.

This plate, one of Lucas' very finest, is engraved in a manner even more perfect than is usual with this artist. The grouping and expression of the figures shows the hand of a great master. Bartsch, repeating the story told by Vasari, says that Albert Dürer was so impressed with the beauty of this engraving, that he felt impelled to produce a masterpiece also, and engraved his celebrated plate of "The Knight, Death and the Devil." But this statement would seem to be in error, since Dürer's plate was engraved in 1513 and consequently twelve years *before* this one by Lucas.

Pallas.

Bartsch, No. 139.

This was the last engraving of the artist. He died, after a lingering illness extending over several years, before he had entirely finished the plate. We are told that shortly before his death he requested to see the plate and looked with interest upon the last production of a talent that he had cultivated, throughout his life, with such good results.

MARCO DENTE DA RAVENNA. [ITALIAN SCHOOL,
1496-1527.]

Born at Ravenna about 1496. Died at Rome in 1527. The reputation of Marc Antonio drew many young artists to Rome to study under him, and of all his pupils Marco Dente da Ravenna and Agostino De'Musi were the most important.

The original engravings of Marco are unequal in merit and are inferior to his copies of Marc Antonio's plates. Some authorities state that the second plate of "The Massacre of the Innocents" is by Marco. It is superlatively good work for a copy.

ADAM BARTSCH, "LE PEINTRE GRAVEUR," Vol. XIV.

The Statue of Marcus Aurelius.

Bartsch, No. 515.

This unrivalled antique bronze equestrian statue of Marcus Aurelius, anciently supposed to represent Constantine, was placed before the Church of S. Giovanni in Lateran, from 1187 to 1538, and now stands in the centre of the Piazza del Campidoglio, facing the stairs leading from the Capitol to the Piazza Ara Cœli, in Rome.

BONASONE, GIULIO. [ITALIAN SCHOOL, 1500-1580. (?)]

A pupil of Marc Antonio.

Bonasone was born at Bologna, but the dates of his birth and of his death are not certainly known. His earliest dated engraving is marked 1531, and his latest 1574; one may therefore conclude that he was born about 1500 and died about 1580, and since almost all his plates exhibit, to an equal degree, the same qualities, it is

probable that Bonasone did not begin to engrave until his style, as a painter, was mature.

As an engraver, his plates are more interesting, in the majority of cases, from their directness of purpose than from their delicacy of workmanship. He would seem to have desired less to obtain the reputation of a great engraver, than to render his works interesting by the choice of their subjects.

Many of his plates are from his own designs, and when, as frequently was the case, he engraved from the works of other masters, it was usually from their drawings and not from their paintings that he worked.

ADAM BARTSCH, "LE PEINTRE GRAVEUR," Vol. XV., pp. 103-178.

J. D. PASSAVANT, "LE PEINTRE GRAVEUR," Vol. VI., pp. 102-103.

Clelia Crossing the Tiber.

Bartsch, No. 83.

Duplicate impression from the British Museum.

Engraved after Polidoro da Caravaggio.

The scene represented is Clelia crossing the Tiber and carrying with her, to Rome, her companions who were prisoners in the camp of Porsenna.

Silenus.

Bartsch, No. 83.

Engraved from an original design by Bonasone.

Flora and Her Nymphs Making Wreaths of Flowers.

Bartsch, No. III.

Engraved after Giulio Romano.

BEHAM, HANS SEBALD. [GERMAN SCHOOL, 1500-1550.]

Born at Nuremberg in 1500. Pupil of his uncle, Barthel Beham, and of Albert Dürer.

He worked in his native town until about 1540 when he removed to Frankfort, where he died in 1550.

As an engraver he possessed considerable skill and a ready

invention. His style is very neat and delicate and his drawing, though sometimes rather Gothic in effect, is generally correct.

His dissolute habits shortened his life, but seemingly had no ill effect on his art.

ADAM BARTSCH, "LE PEINTRE GRAVEUR," Vol. VIII., pp. 112-249.

Hercules Burnt by Philoctetes.

Bartsch, No. 107.

Dated 1548, and signed.

One of a series of twelve engravings illustrative of the labors of Hercules.

A Satyr Playing Upon a Horn.

Bartsch, No. 111.

An Ornamental Design.

Not described by Bartsch.

BEHAM, BARTHEL. [GERMAN SCHOOL, 1502-1540.]

Born in Nuremberg in 1502.

He is reputed to have been a pupil of Albert Dürer and, later, to have studied at Rome and at Bologna under Marc Antonio Raimondi, for whom he engraved several plates that Marc Antonio published as his own work.

As an engraver, Barthel Beham may be considered as one of the most successful of those who have attempted to follow the fine style of Marc Antonio. His drawing is correct and often masterly and there is fine expression in his heads.

He died in Italy about 1540.

ADAM BARTSCH, "LE PEINTRE GRAVEUR," Vol. VIII., pp. 81-112.

Portrait of the Emperor Charles V.

Bartsch, No. 60.

Dated 1531, and signed.

Portrait of the Emperor Ferdinand I.

Bartsch, No. 61.

Dated 1531, and signed.

First state, before the address of J. ab Heyden.

These two portraits rank among the best works of this artist.

ALDEGREVER, HEINRICH. [GERMAN SCHOOL, 1502–
1560. (?)]

Born at Zoust, in Westphalia, in 1502, as we learn from the two portraits he engraved of himself. The exact date of his death is unknown, but from the evidence of his latest dated work it must have been about 1560.

Being greatly impressed by the beauty of the works of Albert Dürer, Aldegrever went to Nuremberg, where he studied both painting and engraving with that master.

He made rapid progress in both arts, but at first painted only. A few years later he devoted himself entirely to engraving and acquired considerable reputation. His style of work is founded upon that of Albert Dürer, and is remarkably delicate, precise and neat. A certain Gothic stiffness is, however, observable, especially in the drapery of his figures.

ADAM BARTSCH, "LE PEINTRE GRAVEUR," Vol. VIII., pp. 362–455.

Samson and Delilah.

Bartsch, No. 35.

Dated 1528, and signed.

The Virgin Standing Upon a Crescent.

Bartsch, No. 50.

Dated 1533, and signed.

Love.

Bartsch, No. 118.

Dated 1552, and signed.

One of a series of fourteen plates emblematic of the virtues, and of the vices that are their opposites.

Portrait of Bernard Knipperdolling.

Bartsch, No. 183.

Dated 1536, and signed.

Impressions of this plate are rare.

Bernard Knipperdolling was the leader of the Anabaptists of Münster.

CORT, CORNELIS. [DUTCH SCHOOL, 1536-1578.]

Born at Horn, in Holland, in 1536.

He was first instructed by Hieronymus Cock, for whom he executed several plates after Rogier van der Weyden, Michiel Coxie and others. Having acquired by these plates some reputation, he went to Italy, and first resided in the house of Titian at Venice, where he engraved some of Titian's finest works.

He afterwards removed to Rome, where he established a school of line-engraving, in which he sought to combine the simple manner of Marc Antonio Raimondi, with a more brilliant and broader style. This gave to the art a direction which it long retained, and which was adopted and extended in Italy by Agostino Caracci. The art of engraving had, hitherto, been generally confined to small plates, and it was Cornelis Cort who opened the way to the larger treatment of subjects and portraits.

He died at Rome in 1578.

"Ecce Homo."

Engraved in 1572.

WIERIX, JAN. [DUTCH SCHOOL, 1549-not known.]

Born at Antwerp (or Amsterdam) in 1549.

It is not known by whom he was instructed but he appears to have formed his style by a study of Albert Dürer's engravings. He made some very deceiving copies of Dürer's plates, and is generally considered to have been a truer artist than either of his brothers Anthonie or Hieronymus.

The date of his death is not known.

The Adoration of the Magi.

SADELER, JOHAN. [DUTCH SCHOOL, 1550-1600.]

Born at Brussels in 1550.

His father was an engraver of ornaments, to be inlaid with gold or silver, on steel and iron, and Johan Sadeler was brought up to the same business. At an early age, however, he applied himself to drawing and studying the human figure. When about twenty years of age he commenced engraving on copper, and his first plates, from the designs of Crispin van den Broeck, were so favorably received, that he determined to devote himself entirely to engraving.

He travelled through Germany and Italy and improved his style. His later plates show a manner far less stiff and hard than do his earlier ones.

He died in Venice in 1600.

Saint Cecilia.

WIERIX, HIERONYMUS. [DUTCH SCHOOL, 1551-1619.]

Born at Antwerp (or Amsterdam) in 1551. He is supposed to have been a pupil of his brother Jan, whose style he so exactly followed that it is often difficult to distinguish their works one from another. His prints are more numerous than those of Jan Wierix, and are mostly of religious subjects, frequently from his own designs.

He died in 1619.

A Danish Horse.

A French Horse.

A Roman Horse.

A Saxon Horse.

Horses Playing.

The Five Wise Virgins.

The Holy Family With Saint Anne.

Justice.

Temperance.

ALBERTI, CHERUBINO. [ITALIAN SCHOOL, 1552-1615.]

Born at Borgo S. Sepolcro in 1552. Pupil of his father, Michele Alberti, who instructed him in the elements of art and in painting in fresco. Cherubino painted several compositions in fresco, of which the best were in the Church of Sta. Maria³ in Via.

Later, he seems to have almost entirely abandoned painting and to have devoted himself to engraving. For his master in engraving he chose Cornelis Cort, or, according to some authorities, Agostino Caracci.

He engraved 172 plates, of which number a portion may have been from his own designs.

In general, his plates show taste and good drawing in the figures, and a fine expression in the heads. The draperies are frequently hard.

He died in 1615.

ADAM BARTSCH, "LE PEINTRE GRAVEUR," Vol. XVII., pp. 45-122.

Venus and Cupid.

Bartsch, No. 93.

After a design by Polidoro Caravaggio.

WIERIX, ANTHONIE. [DUTCH SCHOOL, 1555-not known.]

Born at Antwerp (or Amsterdam) about 1555. He was the youngest of the Wierix family. His small plates are executed in the finished style of his brothers, but his larger prints exhibit more freedom and facility. He engraved similar subjects to theirs and sometimes worked in conjunction with them.

*The Crucifixion.***CARACCI, AGOSTINO.** [ITALIAN SCHOOL, 1557-1601.]

Born at Bologna in 1557. The elder brother of Annibale Caracci and cousin of Lodovico Caracci.

He was intended by his father for the profession of a goldsmith and at the age of fourteen had engraved some plates, when he was persuaded by Lodovico to study painting. He accordingly

became a pupil of Prospero Fontana and, later, learned the art of modelling with the sculptor Minganti, and pen drawing with Bartolomeo Passerotti.

On leaving the school of Passerotti, Agostino, together with his brother Annibale, passed some time at Parma, studying the works of Correggio and Parmegiano. He afterwards went to Venice, where he had an opportunity of perfecting himself in engraving under Cornelis Cort, by whose instruction he became the greatest engraver of his time.

Agostino was celebrated not only as a painter and as an engraver, but we are told that he was equally distinguished in philosophy, mathematics, geography, astrology, history, poetry, medicine and music.

He engraved nearly three hundred plates, in which the correctness of his design is only equalled by the beauty of execution.

He died in 1601, and was buried in the cathedral at Parma.

ADAM BARTSCH, "LE PEINTRE GRAVEUR," Vol. XVIII., pp. 31-173.

Portrait of Titian.

Bartsch, No. 154.

Engraved in 1587.

First state, before the inscription above.

Impressions in this state are very rare.

"Augustine Caracci, of the Bolognese family, memorable in art, added to considerable success as painter undoubted triumphs as engraver. His prints are numerous, and many are regarded with favor; but out of the long list not one is so sure of that longevity allotted to art as his portrait of Titian, which bears date 1587, eleven years after the death of the latter. Over it is the inscription, *Titiani Vicellii Pictoris celeberrimi ac famosissimi vera effigies*, to which is added beneath *Cujus nomen orbis continere non valet!* Although founded on originals by Titian himself, it was probably designed by the remarkable engraver. It is very like, and yet unlike the familiar portrait of which we have a recent engraving by Mandel, from a repetition in the gallery of Berlin. Looking at it, we are reminded of the terms by which Vasari described the great painter, *guidizioso, bello e stupendo*. Such a head, with such visible power, justifies these words, or at least makes us believe them entirely applicable. It is bold, broad, strong and instinct with life.

This print, like the Erasmus of Dürer, is among those selected for exhibition at the British Museum, and it deserves the honor. Though only paper with black lines, it is, by the genius of the artist, as good as a picture. In all engraving nothing is better." (Charles Sumner, "The Best Portraits in Engraving," p. 10.)

GHISI, DIANA. [ITALIAN SCHOOL, 1557-1590. (?)]

The daughter of Giovanni Battista Ghisi, and the sister of Adamo and Giorgio Ghisi. All the members of this family added the word Mantuano to their name.

Of the 46 plates engraved by Diana, 23 bear dates from 1573 to 1588, so that though the exact years of her birth and of her death are not known, they can be guessed with some degree of accuracy.

Diana was probably instructed in engraving by her brother Giorgio, as her early prints show signs of his influence. These early engravings by her are somewhat weak, but her style grew bolder and firmer in her later work.

The effect of her best prints is often good, though at times the drawing is faulty.

She married the architect Francesco da Volterra, and became a citizen of that town, calling herself, upon a plate engraved in 1585, "Diana Mantuana civis Volaterana."

ADAM BARTSCH, "LE PEINTRE GRAVEUR," Vol. XV., p. 376 and pp. 432-452.

J. D. PASSAVANT, "LE PEINTRE GRAVEUR," Vol. VI., pp. 141-145.

The Entombment of Jesus Christ.

Bartsch, No. 9.

Second state, with the words "Horatius Pacificus Formis."

Engraved in 1588, after Parisi.

*The Archangels Michael, Gabriel and Raphael
Adoring Jesus Christ.*

Bartsch, No. 31.

First state, before the letters R. V. I. to the right.

Engraved after Raphael.

GOLTZIUS, HENDRIK. [DUTCH SCHOOL, 1558-1617.]

Painter and engraver.

Born at Mulbrecht, in the Duchy of Juliers, in 1558. His father was an eminent glass painter, and instructed him in that art. He was taught engraving by Theodore Coernhert, but soon surpassed his master, for whom, as also for Philipp Galle, he executed several plates.

His engravings number over 500 plates, and are highly esteemed.

Died at Haarlem in 1617.

ADAM BARTSCH, "LE PEINTRE GRAVEUR," Vol. III., pp. 1-127.

"Contemporary with Caracci was Henry Goltzius, at Harlem, excellent as painter, but, like the Italian, pre-eminent as engraver. His prints show mastery of the art, making something like an epoch in its history. His unwearied skill in the use of the burin appears in a tradition gathered by Longhi from Wille, that, having commenced a line, he carried it to the end without once stopping, while the long and bright threads of copper turned up were brushed aside by his flowing beard, which at the end of a day's labor so shone in the light of a candle that his companions nicknamed him 'the man with the golden beard.' There are prints by him which shine more than his beard." (Charles Sumner, "The Best Portraits in Engraving," pp. 10-11.)

*The Virgin Weeping Over the Dead Body of
Jesus Christ.*

Bartsch, No. 41.

This beautiful plate, both in composition and in engraving, strongly resembles, without in any sense being a copy of, the work of Albert Dürer, and shows how completely Goltzius could adopt the manner of any master he desired.

The Magdalen Praying in the Desert.

Bartsch, No. 58.

Dated 1585, and signed.

This plate is engraved in what is known as the "earlier manner" of Goltzius.

The Dog of Goltzius.

Bartsch, No. 190.

The portrait of the boy is supposed to be that of the son of Theodore Frisius, a painter of Venice, to whom Goltzius dedicated the print.

This is considered to be one of the artist's finest plates, and is one of the rarest.

It has been copied four times.

CARACCI, ANNIBALE. [ITALIAN SCHOOL, 1560-1609.]

Born at Bologna in 1560.

The younger brother of Agostino Caracci, and the cousin and pupil of Lodovico Caracci.

This artist received but little education, and is reported to have been hardly able to read or to write. At the age of 28 he produced some fine paintings, which show the influence of his studies of the great Venetian painters. Later, having elevated and refined his mind by the study of the masterpieces of antiquity and the works of Raphael and Michel Angelo, he became one of the most skillful painters of all the schools of Italy, ranking after Raphael, Titian and Correggio.

Annibale Caracci engraved about twenty plates (Bartsch admits but eighteen as genuine) of various degrees of excellence and of considerable variety of workmanship. His early plates are carefully engraved, the burin being used throughout. His later ones are entirely etched, the burin being used only to strengthen the shadows and harmonize the composition.

He died at Rome in 1609.

ADAM BARTSCH, "LE PEINTRE GRAVEUR," Vol. XVIII., pp. 177-205.

The Adoration of the Shepherds.

Bartsch, No. 2.

MULLER, JAN. [DUTCH SCHOOL, 1570-not known.]

Born at Amsterdam about 1570.

He was a pupil of Goltzius, whose vigorous style he followed with an enthusiasm bordering on extravagance. Jan Muller is, perhaps, the artist who has handled the graver with the most dar-

ing facility, and his works are worthy of the admiration and study of those who desire to distinguish themselves in the free use of the burin. The economy of labor in many of his plates is wonderful.

The date of his death is not known, but his finest works were produced between the years 1589 and 1625.

ADAM BARTSCH, "LE PEINTRE GRAVEUR," Vol. III., pp. 263-294.

*Saint John Baptizing Jesus Christ in the River
Jordan.*

Bartsch, No. 3.

From his own design.

MATHAM, JACOB. [DUTCH SCHOOL, 1571-1631.]

Born at Haarlem in 1571. Step-son and pupil of Hendrik Goltzius. He made a journey to Italy, and while in that country engraved several plates after the works of the most eminent Italian masters.

Upon his return to Haarlem he worked under the direction of Goltzius, and executed a great variety of prints after some of the best painters of the Netherlands. His engravings number over 300 plates.

He died at Haarlem in 1631.

ADAM BARTSCH, "LE PEINTRE GRAVEUR," Vol. III., pp. 131-213.

Judith With the Head of Holofernes.

Bartsch, No. 254.

Engraved after a design by Hendrik Goltzius.

One of a series of four plates representing the four principal heroes and heroines of the Old Testament.

First state, before the addition of the inscription, "J. C. Visscher Ex." beside the monogram of Goltzius.

GALLE, CORNELIS (The Elder). [DUTCH SCHOOL, 1576-1656.]

Born at Antwerp in 1576.

Pupil and son of Philipp Galle.

Following the example of his brother Theodoor, Cornelis Galle visited Rome, where he resided for several years, and where he

acquired a correctness of design and a freedom of execution in which he greatly surpassed both his father and his brother.

Having engraved several plates at Rome, after the Italian masters, he returned to Antwerp, where he carried on the business of a print-seller, and engraved a number of plates after the works of his countrymen and after his own designs.

He died in 1656.

Saint Dominic.

Engraved from his own design.

VORSTERMAN, LUCAS. [DUTCH SCHOOL, 1578-1660.]

Born at Antwerp in 1578.

He first studied painting in the school of Rubens, but was advised by his master to devote himself entirely to engraving. This he did, and, under the direction of Rubens, became one of the best engravers of his time.

Vorsterman visited England in the reign of Charles I., and lived there from 1624 to 1631, being employed by the King and by Thomas Howard, Earl of Arundel. He engraved fine portraits of both his patrons.

Vorsterman returned to Antwerp in 1631 and died about 1660.

Portrait of Desiderius Erasmus, of Rotterdam.

After the painting by Hans Holbein. (Nagler, *Künstler-Lexicon* XX., p. 540. No. 30.)

See remarks upon Albert Dürer's portrait of Erasmus.

SWANENBURCH, WILLEM VAN. [DUTCH SCHOOL, 1580-1612.]

Born at Leyden about 1580. Brother of Jakob Isaaksz van Swanenburgh, whose greatest claim to our remembrance is that he was the first master of Rembrandt.

Willem's style of engraving is bold, and his prints bear some resemblance to those of Hendrik Goltzius.

He died at Leyden, on the 15th of August, 1612.

The Murder of Caracalla.

M. Aurelius Antoninus, commonly called Caracalla, from the long tunic he wore after the manner of the Gauls, was Emperor of Rome from 211 to 217 A.D.

His reign was marked by a succession of cruelties and extravagances. He assassinated his brother Geta and caused the death of many of the most distinguished men of his time, including the celebrated Jurist Papinian.

He was murdered at Edessa by Macrinus.

GOUDT, HENDRIK VAN. [DUTCH SCHOOL, 1585-1630.]

Count Palatine, amateur painter and engraver. Born at Utrecht in 1585. Died, according to some writers from the effects of poison, about 1630. When young, he went to Rome to study art, and in that city met Abraham Elsheimer, the painter, whose most liberal patron he became, and after whose works his seven plates were engraved.

These plates are engraved in a style peculiar to himself. They are wrought entirely with the graver, and their extraordinary effect is produced, not by the usual method of deepening and strengthening the strokes, but by delicately crossing and recrossing the lines several times in the shadows. Though his plates are finished with a most remarkable precision, they show a surprisingly free and dexterous handling of the graver.

Jupiter and Mercury as Guests of Philemon and Baucis.

A picture nearly corresponding in subject to this engraving is in the Dresden Gallery. Hübner's *Verzeichniss*, No. 1723.

The Dawn of Day.

DE PASSE, CRISPIN (The Younger). [DUTCH SCHOOL, 1585-1660. (?)]

Born in Utrecht in 1585. The eldest son and the pupil of Crispin De Passe, the elder.

The date of his death is not known, but he was alive in 1659.

Saint Martha.

Engraved from his own design.

BOLSWERT, SCHELTE À. [DUTCH SCHOOL, 1586-1659.]

Born at Bolswert, in Friesland, about 1586. Brother of Boetius Adam à Bolswert, with whom he settled in Antwerp, where he became one of the most celebrated engravers of his country.

He died in Antwerp in 1659.

His finest engravings are after the paintings of Rubens and Van Dyck. It is said that Rubens often retouched proofs of the plates engraved after his pictures, and that these corrections contributed not a little to the expression and merit of the finished plates by Schelte à Bolswert.

Bolswert engraved with equal success historical subjects, landscapes, hunting scenes and portraits. The number of his plates is very considerable.

The Great Lion Hunt.

From the painting by Peter Paul Rubens. The original picture is in the Munich Gallery. Smith. *Cat. rais.* 247. Waagen. *Handb. II.*, p. 272.

LASNE, MICHEL. [FRENCH SCHOOL, 1596-1667.]

Born at Caen, in Normandy, in 1596. He appears to have imitated the style of Cornelis Bloemaert and F. Villamena. He died in Paris in 1667.

Lasne was one of the first of the French engravers to distinguish himself by a free and dexterous management of the burin.

He was very industrious and engraved a number of plates.

The Virgin and Child in the Clouds, Attended by Angels, Appearing to Saint Francis.

From the painting by Simon Vouet.

Engraved in 1637.

VAN DYCK, ANTONI. [FLEMISH SCHOOL, 1599-1641.]

Born at Antwerp on March 22, 1599. He was the seventh child of a family of twelve. His father, Frans Van Dyck, was a silk merchant, and his mother, Maria Cuypers, was famous as an amateur flower painter and embroiderer. Van Dyck was apprenticed to Hendrik van Balen when but ten years of age, and in 1615 entered, as pupil, the studio of Rubens, remaining with this master as a pupil until 1620, when he was engaged as an assistant. In 1618 Van Dyck was admitted into the Guild of St. Luke at Antwerp, and three years later paid a brief visit to England, and worked in the service of Charles I., from whom he received £100 for special services.

Towards the close of 1622 he returned to Antwerp and in 1623, by the advice of Rubens, set out for Italy. Here he stayed principally in Genoa, but visited also Rome, Venice and Palermo, executing many important works.

Upon his return to Antwerp in 1626, Van Dyck became, at once, famous as a portrait painter and was deluged with commissions.

It was about this time that he painted the famous series of portraits of eminent artists of his time. This series has never been equalled for the admirable variety of attitudes and the characteristic expression of the heads. They were engraved by the most eminent artists of the time, Vorsterman, Bolswert, Pontius and others, and several of them were etched by Van Dyck himself.

In 1630 Van Dyck went from the Hague—whither he had been invited by the Prince of Orange—to London, but not meeting with much encouragement there, returned to Antwerp. Two years later, Charles I., seeing one of Van Dyck's portraits, discovered how great an artist had left his kingdom and dispatched Sir Kenelm Digby to request the painter to return. Van Dyck was graciously received by the King, who gave him apartments at Blackfriars, and bestowed upon him the honor of Knighthood on July 5, 1632, and in the next year granted him an annual pension of £200.

Van Dyck lived in almost royal manner in London and at his summer home in Eltham, and continued to be, until his death, which occurred at Blackfriars on December 9, 1641, the favorite painter in England, not only of the King but of nearly all the famous men and women of his time. He is said to have received about £60 for his full-length, and £40 for his half-length portraits.

WILLIAM HOOKHAM CARPENTER, "PICTORIAL NOTICES OF ANTHONY VAN DYCK."

HERMANN WEBER, "CATALOGUE RAISONNÉ D'UNE COLLECTION DE PORTRAITS GRAVÉS PAR ET D'APRÈS ANTOINE VAN DYCK."

FR. WIBIRAL, "L'ICONOGRAPHIE D'ANTOINE VAN DYCK."

"No true critic can be indifferent to Vandyke. He is one of the great princes of the art, a royal master who is to be spoken of only with the most profound respect. He had all the great qualities; he had perfect freedom and exquisite refinement; he used the needle with admirable ease and grace, and his masterly force was restrained and tempered with a cultivated severity. . . . Of Vandyke himself as an etcher, little more is to be said than the few sentences already written. His aims were few, his choice of means instinctively wise and right, his command of them absolute, his success complete." (P. G. Hamerton, "Etching and Etchers," pp. 107-108.)

Portrait of Pieter Brueghel, The Younger.

Wibiral, No. 2. Carpenter, No. 2. Weber, p. 22.

Fifth state, with the word ACTIONVM, and with the address G. H. removed. A picture corresponding with this print is in the collection of the Earl of Egremont. See Smith. *Cat. rais. No. 789.*

Pieter Brueghel, the younger, called "Höllen Brueghel" (Hell Brueghel) from the eccentric subjects he painted, was born at Brussels in 1564. He was, as a painter, far inferior to his father, but was registered as a master at Antwerp in 1585, and died there in 1638.

Portrait of Antoni Van Dyck.

Wibiral, No. 4. Carpenter, No. 4. Weber, p. 23.

First state, with the head alone etched and the collar indicated. Of the extremest rarity.

The original picture is in the Uffizi Gallery, Florence.

Portrait of Antoni Van Dyck.

Wibiral, No. 4. Carpenter, No. 4. Weber, p. 23.

Third state, with the address of GILLIS HENDRICX, but after the erasure of A^o 1645 following the word EXCUDIT.

The plate was finished with the burin by Jacob Neeffs.

Jacob Neeffs was born at Antwerp in 1630. He was probably the grandson of Pieter Neeffs, the painter, and distinguished himself by the plates he engraved after Rubens, Van Dyck and other celebrated painters of the Flemish School. The date of his death is unknown.

The *Grisaille* for this engraving was in the collection of the Duke of Buccleuch.

Portrait of Frans Franck.

Wibiral, No. 6. Carpenter, No. 6. Weber, p. 24.

Sixth state, with the name changed from VRANX to FRANCK, and with the address G. H. erased.

"Observe the masterly indication of the irregular moustache and small beard, and the flowing lines of the mantle." (P. G. Hamerton, "Etching and Etchers," p. 109.)

Frans Franck (or Francken) was the younger son of Frans Franck, the elder, and was born at Antwerp in 1581. He was a pupil of his father, whose style he followed for some time. Later he visited Italy, residing chiefly at Venice, where he studied the works of the great colorists of that school.

After an absence of three years he returned to Antwerp, and in 1605 was received into the Guild of St. Luke, of which he was Dean in 1614-15. He died at Antwerp in 1642.

Portrait of Adam van Noort.

Wibiral, No. 8. Carpenter, No. 9. Weber, p. 28.

Third state, before the title, but with the pillar or wall behind. Extremely rare.

Adam van Noort was the son of Lambert van Noort, and was born at Antwerp in 1557. He was the teacher of his son-in-law Jordaens, and of Rubens.

Undoubted examples of Van Noort's paintings are very rare. They are probably catalogued in many instances as the work of his pupils. He died at Antwerp in 1641.

Portrait of Paul Pontius or du Pont.

Wibiral, No. 9. Carpenter, No. 10. Weber, p. 29.

Sixth state, with the word ANTUERPIÆ, and after the removal of the address G. H.

Paul du Pont, better known as Paul Pontius, was born at

Antwerp in 1603. He was instructed in the art of engraving by Lucas Vorsterman, but improved his style under the direction of Rubens, from whose works he engraved numerous fine plates. He was not less successful in the admirable portraits he engraved after Van Dyck, and though he did not possess the facility of Bolswert or the delicacy of Vorsterman, his plates are considered as being among the finest productions of the Flemish school of engraving. He died in 1658.

Portrait of Justus Suttermans.

Wibiral, No. 12. Carpenter, No. 17. Weber, p. 32.

Fifth state, with the name changed from IUDOCUS CITERMANS to IUSTUS SVTTERMANS, and with the address G. H. erased.

"There is much nobility in the well-set, intelligent head, but the wonder of execution in this portrait is the costume, especially on Suttermans' left shoulder, where the lightness of the lace collar contrasts with the firm and elaborate drawing of the gatherings of the cloth. Observe the good sketching of the right hand, and the way in which the finish of the left shoulder passes gradually into free and loose indication below the waist." (P. G. Hamerton, "Etching and Etchers," p. 109.)

Justus Suttermans was born at Antwerp in 1597. He was a pupil of Willem de Vos, in that city, and of François Porbus, the second, in Paris.

He travelled through Germany to Venice, and afterwards went to Florence, where his abilities attracted the attention of Cosmo II., Grand Duke of Tuscany, who appointed him his painter and in whose service he remained until the death of that prince. Cosmo III. continued the favor and protection extended by his predecessor, and Suttermans remained in Florence until 1623, when he was summoned to Vienna to paint the portraits of the Emperor and Empress of Germany, and returned to Florence with a patent of nobility. He died in Florence in 1681. As a portrait painter Suttermans was little inferior to Van Dyck, who, when visiting Florence, expressed great admiration for the works of Suttermans.

Portrait of Lucas Vorsterman.

Wibiral, No. 14. Carpenter, No. 19. Weber, p. 33.

Fifth state, with the background engraved, and after the removal of the address G. H. from the margin.

From the collection of W. B. Scott, author of "The Life of Dürer."

This plate is usually considered to be the finest of all Van Dyck's etched portraits. Drugulin describes a proof retouched in pencil, probably by Van Dyck himself, as a suggestion for some changes which, however, were never made, but which would certainly, in the estimate of Drugulin, have been an improvement.

"The execution of the portrait itself, including the drapery, is quite magnificent, but the background is rather unfortunate in its formality. . . . Whenever Van Dyck falls into anything like mechanism, it is sure to be in a background. . . . In the portrait of Vorsterman the hair is very free and beautiful, and there are some remarkably fine darks in the drapery, especially to the left side." (P. G. Hamerton, "Etching and Etchers," p. 109.)

(See Biographical Note under *Vorsterman*.)

CLAUDE GELLÉE DE LORRAINE. [FRENCH SCHOOL, 1600-1682.]

Born in 1600 at Chamagne, near Charmes, department of Vosges.

His parents, who were very poor, apprenticed him at an early age to a pastry cook. When the term of his apprenticeship had expired, he engaged as a valet to a company of young artists, and with them travelled to Rome. Soon after his arrival, determined to become an artist, he entered the service of Agostino Tassi as pupil and general factotum.

In the spring of 1625 Claude left Rome and started upon his travels, not returning again to that city until 1627. For the next ten years he would seem to have devoted himself entirely to art, but we hear little of him until he attracted the attention of Cardinal Bentivoglio, who introduced him to Pope Urban VIII.

Henceforth his position was assured and his life ran smoothly until he died in 1682.

As an etcher his plates are uneven in merit. They number forty-two. Good proofs are eagerly sought for and are, consequently, rare.

"His superiority as an etcher is chiefly a technical superiority; he could lay a shade more delicately, and with more perfect gradation, than any other etcher of landscape; he could reach rare effects of transparency, and there is ineffable tenderness in his

handling. These are his chief claims to our consideration, and he is so strong on these points that such accomplished moderns as Haden and Samuel Palmer have a great reverence for his name. Add to these qualities a certain freedom and spirit in his lines which served him well in near masses of foliage, and a singularly perfect tonality in one or two remarkable plates, and you have the ground of his immortality as an etcher. He was great in this sense but not great in range of intellectual perception, and his genius at the best is somewhat feminine. He has left a few unimportant and weak etchings, but he has also left half a dozen masterpieces which the severest criticism must respect. One merit of his is not common in his modern successors—the extreme modesty of his style; no etcher was ever less anxious to produce an impression of cleverness and his only object seems to have been the simple rendering of his ideas. He sincerely loved beauty and grace and tried innocently for these till his touch became gentler than that of a child's fingers, yet so accomplished that the stubborn copper was caressed, as it were, into a willing obedience." (P. G. Hamerton, "Etching and Etchers," pp. 157-158.)

A. P. F. ROBERT-DUMESNIL, "LE PEINTRE GRAVEUR FRANÇAIS,"
Vol. I., pp. 3-38.

PHILIP GILBERT HAMERTON, "ETCHING AND ETCHERS," pp.
157-160.

La Fuite en Egypte.

Robert-Dumesnil, No. 1.
Third state.

Le Passage du Gué.

Robert-Dumesnil, No. 3.
Second state.

La Danse au Bord de L'Eau.

Robert-Dumesnil, No. 6.
Second state. Rare.

La Danse Sous les Arbres.

Robert-Dumesnil, No. 10.

Second state. Rare.

This plate is remarkable for the richness of the foliage and for the freedom with which it is etched.

Le Pont de Bois.

Robert-Dumesnil, No. 14.

Second state.

Le Soleil Couchant.

Robert-Dumesnil, No. 15.

Third state. Rare.

"This etching is remarkable for the inexpressible tenderness of its sky. When heretics and unbelievers say that skies cannot be done in etching, it is always convenient to answer them with a reference to this plate; but the truth is, that although the sky is marvellously tender, and in that respect undoubtedly the finest ever etched, the cloud-forms are so simple and so little defined that Claude's success in this instance has not solved more than one of the great sky-problems." (P. G. Hamerton, "Etching and Etchers," p. 159.)

"This admirable composition, the masterpiece of the artist." (Robert-Dumesnil, "Le Peintre Graveur Français," Vol. I., p. 19.)

Le Départ pour les Champs.

Robert-Dumesnil, No. 16.

Second state. Rare.

Le Troupeau en March par un Temps Orageux.

Robert-Dumesnil, No. 18.

First state (before the lines in the sky). Very rare.

"Claude seems to have had a sensitive and delicate nature, more capable of enjoying the softly gradated sky of a fine afternoon than the grandeur of gathering storm. The sky here is curiously feeble and ineffectual, but the etching is one of Claude's best, and especially deserves to be studied for the piece of ruined

temple, which is etched more firmly and substantially than any other piece of architecture by him." (P. G. Hamerton, "Etching and Etchers," p. 159.)

Berger et Bergère Conversant.

Robert-Dumesnil, No. 21.

"Not so rich in tone as some other etchings by Claude, but free and grand in manner. The trees to the right have a stately grace, and there is an extreme elegance in the tree that divides the composition. There are some rolling clouds, and there is little repose in the unquiet lines of the foreground; but the shepherd and shepherdess can have their talk without paying much heed to so finely artistic a consideration." (P. G. Hamerton, "Etching and Etchers," p. 160.)

"A superb landscape." (Robert-Dumesnil, "Le Peintre Graveur Français," Vol. I., p. 25.)

Les Trois Chèvres.

Robert-Dumesnil, No. 26.

First state, before the margins were cleaned.

MELLAN, CLAUDE. [FRENCH SCHOOL, 1601-1688.]

Painter and engraver. Born at Abbeville in 1601. Pupil of Simon Vouet. When sixteen years of age he went to Rome, and there studied under Villamena—at that time the most esteemed engraver in Italy. In Rome, Mellan acquired, before long, the reputation of being one of the ablest burinists of his time.

Many of his later plates are engraved in parallel lines (contrary to the usual method, where the effect is produced by crossed lines), thereby securing results that are clear, soft and agreeable.

M. Perrault, in his work, "Les Hommes illustres qui ont paru pendant ce siècle," says that Mellan's art was such that he could give, in his engravings, when working from the paintings or designs of other artists, an air of life and freedom lacking in the original.

Mellan died at Paris on the 9th of September, 1688, and lies buried in the Church of St. Germain-l'Auxerrois.

CATALOGUE RAISONNÉ DE L'ŒUVRE DE CLAUDE MELLAN D'ABBEVILLE, PAR M. ANATOLE DE MONTAIGLON.

The Virgin and Infant Jesus.

Montaiglon, No. 12.

Second state. Engraved from his own design. Not dated.

The plate existed at the latter part of the last century. Impressions printed from it at that time bear the address of Bligny.

The Holy Family.

Montaiglon, No. 13.

Engraved in 1635 from his own design.

Third state; with the coat of arms of Bishop Beaumanoir, and the words "*Cum privilegio Regis*" after the engraver's name.

The first state is before the arms; second state with the arms, but before the words "*Cum privilegio Regis*." In the fourth state the arms are effaced and the place on the copper where they were is shaded.

Saint Peter Nolasque Supported by Two Angels.

Montaiglon, No. 90.

Engraved in 1627 from his own design. Only state.

The original plate was designed and engraved in Rome, where Mellan printed only a few impressions. The plate was then sent to Paris, by sea, but the vessel upon which it was, was wrecked and the plate lost.

"One of the finest and rarest prints of the artist." (Bryan's "Dictionary of Painters and Engravers.")

Hercules and Atlas.

Not described by Montaiglon. Not dated.

Engraved from his own design.

DE JODE, PIETER (The Younger). [FLEMISH SCHOOL, 1606—not known.]

Born at Antwerp in 1606.

A pupil of his father, Pieter de Jode, the elder, whom he surpassed in the taste and facility with which he handled the

graver. He engraved more than three hundred plates, unequal in merit, the best being portraits after the paintings of Van Dyck.

The date of his death is not known.

*Saint Francis and Saint Clara Adoring the
Infant Jesus.*

Andresen, No. 3.

From the design of Gerard Seghers.

HOLLAR, WENCESLAUS. [GERMAN SCHOOL, 1607-1677.]

Born at Prague in 1607.

He was of an ancient family and was educated for the law, but not liking that profession, and his family, at the taking of Prague in 1619, losing all they possessed, he became a pupil of Matthäus Merian at Frankfort. He travelled through Germany later, making sketches and engravings of the various cities he saw, and his views of Strasbourg, Frankfort, Cologne and Mayence are much admired.

In 1636 he was taken into the employment of the Earl of Arundel, who was then Ambassador to Ferdinand II., and upon the return of that nobleman to England, in 1637, Hollar came with him.

He engraved a number of plates of portraits and figures, but his labors were interrupted by the outbreak of the Civil War, in which he espoused the cause of the Royalists and was made a prisoner at Basing House in 1645.

Upon regaining his liberty he removed to Antwerp, whither the Earl of Arundel had withdrawn, but upon the death of that patron, not finding remunerative work, he returned to England in 1652, but though he was continually employed the low prices he received for his works barely supported him. Ill fortune seems to have followed him continuously from this time forward. The plague and the great fire of London put all thoughts of art out of the heads of the people, and though Hollar was sent, about this time, to Africa in the capacity of His Majesty's draughtsman, to make drawings of the town of Tangier and adjacent country, he was, upon his return, but illy paid for his labor and expenses.

In 1672 he travelled to the north of England, making drawings

of Lincoln, Southwell, Newark, York Minster and other places, but returned to London, where he died in 1677.

We are told that his poverty, at the close of his life, was so great that in his last illness the only piece of furniture remaining when the bailiffs entered the room to take possession, was the bed upon which he lay.

His engravings number 2733; some of them are now extremely rare and command large prices.

GUSTAV PARTHEY, "WENZEL HOLLAR."

A Woman of Strasbourg.

Parthey, No. 1935.

Etched in 1643.

A Stag.

Parthey, No. 2092.

Etched in 1649.

From a drawing by Albert Dürer.

REMBRANDT HARMENSZ VAN RIJN. [DUTCH SCHOOL, 1606-1669.]

Born at Leyden, July 15, 1606.

He was the fifth of six children, but his father, Harmen van Rijn, being in comfortable circumstances, determined that his son should have a good education. Rembrandt was, accordingly, sent to the College of Leyden, but left that institution before he had advanced very far in his studies, in order that he might follow his strong inclination for art.

His first master was Jacob van Swanenburch, with whom he stayed for three years, and under whose instruction he made such good progress that in 1622, being then only fifteen years of age, he was placed by his father at the more famous studio of Pieter Lastman, in Amsterdam. Here he remained for six months, at the end of which time he removed to the studio of Jacob Pinas.

In 1623 Rembrandt returned to his home at Leyden, and for the next seven years is supposed to have worked there steadily. In 1628 he received Gerard Dow as his pupil and in 1630 removed to Amsterdam, in which city he resided until his death.

In Amsterdam he seems soon to have acquired a considerable reputation, and his famous painting, "The Lesson in Anatomy"—his first corporation picture—was painted in 1632.

Two years later—on June 10, 1634—Rembrandt married Saskia van Ulenburgh, a member of a good Friesland family and well connected.

At the time of her marriage Saskia was twenty-two years of age, and Rembrandt twenty-seven.

To them were born four children, but one of whom, Titus, was living at the time of Saskia's death in June, 1642. Titus became, later, a pupil of his father, but died in March, 1669, seven months before the death of Rembrandt.

In 1642 Rembrandt purchased a large house in the Breed Straat, probably with the money left to him by his mother, who had died two years previously. In this house he lived for many years, filling it with works of art of all kinds. This taste for collecting was, seemingly, one of the causes of his bankruptcy in July, 1656. Of the extent and variety of his collections we may judge from the inventory (Ch. Blanc, Vol. I, pp. 39-54), made at the time of his being declared insolvent.

After the sale of his house in the Breed Straat, Rembrandt took one on the north side of the Rosengracht. Here he lived with his son Titus, until the latter married and moved to the Singel, to the house in which he died a few months later.

In 1665 Rembrandt married Catharina van Wijck, by whom he had two children, both living at the time of his death in October, 1669.

He was buried in the Westerkerke on October 8th, and from the accounts we have of the expenses of the funeral, we may conclude that it was an affair of some importance.

"Every art has its great representative master, and the representative etcher is Rembrandt. He was so constituted, and he so trained himself, as to become, in his maturity, the most consummate aqua-fortist who had hitherto appeared.

. . . . Another point which distinguishes Rembrandt from many inferior aqua-fortists, is his manly use, on due occasion, of the frank etched line. He knew the beauty and the value of it, and was so far from trying to dissimulate it in deference to popular taste, that he laid it boldly and bare wherever he saw the need of it, even in his most careful and elaborate performances. There is only one Englishman, Haden, who has used the line in this direct effectual way, and Rembrandt taught him.

. . . . He was a robust genius, with keen powers of observa-

tion, but little delicacy or tenderness of sentiment, and he lacked the feminine element which is said to be necessary to poets. He understood certain classes of men quite thoroughly and drew them with the utmost perspicacity—men with whom his robust nature had sympathy. He had an extraordinary apprehension of natural dignity and majesty, proving thereby the true grandeur of his own mind, for it is only minds of a very high order that see the grandeur of men who enjoy little worldly rank and consideration. Rembrandt had little sensitiveness, it seems, as regards the delicate beauty of young women, but he understood—and this is rarer—the venerableness of some old ones.” (P. G. Hamerton, “Etching and Etchers,” pp. 73-76-77.)

“Rembrandt, who was born in Holland in 1606 and died there in 1669, may be regarded as the great representative etcher for all time. He did not originate the process ; but, having found it in a crude and undeveloped state, he carried it to a height of perfection which, as a whole, has never since been equalled.

Notwithstanding all the achievements of the modern school in the various details of etching, such as dry-point, management of the aqua-fortis, methods of printing, and so forth, it is probably true that every one of these refinements of the art was known and practiced by Rembrandt himself. He knew well how to vary effects by different styles of printing, was well acquainted with the virtues of Japanese and vergé papers, and on rare occasions he even printed proofs on satin.” (Frederick Keppel, “The Modern Disciples of Rembrandt.”)

BARTSCH, ADAM, “CATALOGUE RAISONNÉ DE TOUTES LES ESTAMPES QUI FORMENT L'ŒUVRE DE REMBRANDT.”

BLANC, CHARLES, “L'ŒUVRE COMPLET DE REMBRANDT.”

CLAUSSIN, M. LE CHEV. DE, “CATALOGUE RAISONNÉ DE TOUTES LES ESTAMPES QUI FORMENT L'ŒUVRE DE REMBRANDT.”

HADEN, F. S., “THE ETCHED WORK OF REMBRANDT.”

HAMERTON, P. G., “ETCHING AND ETCHERS,” SECOND EDITION, pp. 73-96.

HAMERTON, P. G., “REMBRANDT'S ETCHINGS.” THE PORTFOLIO, Jan., 1894.

WILSON, THOMAS, “A DESCRIPTIVE CATALOGUE OF THE PRINTS OF REMBRANDT.”

Abraham Sending Away Hagar.

Ch. Blanc, No. 3.

Claussin, No. 37.

Bartsch, No. 30.

Wilson, No. 37.

Only state.

Dated 1637, and signed.

All the best qualities of Rembrandt's work—beauty of expression and composition, delicacy and richness of work, and masterly distribution of light and shade—are shown, to a high degree, in this print.

The patriarch seems sorry, in spite of himself, to send away Hagar, who weeps and turns away her face.

Sarah's joy is expressed in a few perfect lines, while the hesitation of the dog, as to whether he will remain or will follow young Ishmael, is of real assistance to the composition. Isaac, the cause of all the trouble, is to be seen in the shadow by the inner door.

"This is one of the most perfectly delicate of all Rembrandt's etchings. The sureness of the faint, thin lines on which the expression of the faces chiefly depends, the masterly reservation of reflections and half-lights in open shading, the opportune omission of labor where omission was better than toil, justify our admiration. Observe the thoroughly characteristic drawing of Sarah's old hands and grimly satisfied face; the strokes are so few that you may count them, and so thin that it needs clear sight even to see them. The face of Abraham is just as good, and the beard is indicated with a dozen strokes towards the edge of it, the rest being left to the imagination." (P. G. Hamerton, "Etchings and Etchers," pp. 82-83.)

Joseph Relating His Dream to His Family.

Ch. Blanc, No. 9.

Claussin, No. 41.

Bartsch, No. 37.

Wilson, No. 41.

Second state.

Dated 1638, and signed.

This etching was, justly, prized in Holland, even during Rembrandt's lifetime. To fully realize the merit of this admirable composition, in which thirteen figures are so well grouped in so small a space, one must recall the circumstances attending the relation, by Joseph, of his dream—his brothers envious of him, but his father interested and impressed by Joseph's words. Note what a difference there is between the attitude of the father, sunk in his chair, and in his surprise allowing his hand to drop limply on his

knee, and that of the brothers, all, with one exception, exhibiting the same feeling in various ways. Envy and hatred fill one, wounded pride another, and scornful unbelief a third.

Never, perhaps, has an etcher so fully expressed his conception, in so satisfying a way, as Rembrandt here has done.

The very essence of the scene is caught and retained without the use of one inexpressive line.

The Triumph of Mordecai.

Ch. Blanc, No. 12.

Claussin, No. 44.

Bartsch, No. 40.

Wilson, No. 44.

Only state.

Mordecai, attended by Haman, is being conducted in triumph among the people, who, mindful of the royal injunction: "Thus shall it be done unto the man whom the King delighteth to honour," exhibit various signs of respect and admiration. Queen Esther and King Ahasuerus are seated behind a balcony, while in the foreground the crowd, in which may be seen many types, from the mother with a young child, to the old man of venerable appearance, elbow one another, curious and eager to see and, as to-day, looking for a new sensation.

The effect of sunlight in this composition is wonderfully fine.

David Praying.

Ch. Blanc, No. 13.

Claussin, No. 45.

Bartsch, No. 41.

Wilson, No. 45.

Second state.

Dated 1652, and signed.

Charles Blanc considers this print to be (the contrary opinions of Bartsch and Claussin notwithstanding) one of Rembrandt's best works, both in composition and lighting, being at the same time simple in execution and grand in conception.

David, the rich and mighty king, is here shown alone, upon his knees, praying and weeping in the presence of his God. What avail riches, power, wisdom, if God be not his friend?

Such is the idea expressed in this impressive little print.

Tobit Struck With Blindness.

Ch. Blanc, No. 15.

Claussin, No. 46.

Bartsch, No. 42.

Wilson, No. 46.

Only state.

Dated 1651, and signed.

This is one of Rembrandt's most touching plates. The arrangement of the interior, showing a row of fish drying in the chimney, suggests the manner of life of Rembrandt himself, whose meal, Houbraken relates, was frequently composed of a little cheese and a small piece of smoked herring.

The attitude and expression of Tobit are worthy of careful study. They are those of a man *struck blind* and not at all those of a blind man knowing his limitations. The little dog too, far from trying to get out of the way, as most commentators have said, is, on the contrary, trying to guide his master to the door, pushing him gently with his head in the right direction.

"'Tobit Blind, with the Dog' is a work in which the mental conception, which is most pathetic, is everything, and the manual performance so simple, so devoid of all pretension, that it requires some knowledge of etching to recognize the strength of a master." (P. G. Hamerton, "Rembrandt's Etchings," p. 44.)

The Annunciation to the Shepherds.

Ch. Blanc, No. 17.

Claussin, No. 48.

Bartsch, No. 44.

Wilson, No. 49.

Fourth state.

Dated 1634, and signed.

Two proofs only are known in the first state. A proof in the second state is described as "almost unique." Of the third state a proof is in the Museum at Amsterdam.

Fine proofs of this plate are very rare. They should clearly show the arches of the bridge, as this proof does.

Govaert Flinck, inspired by this print, painted a picture, now in the Louvre, of the "Annunciation to the Shepherds."

The Flight Into Egypt. A Night Piece.

Ch. Blanc, No. 26.

Claussin, No. 57.

Bartsch, No. 53.

Wilson, No. 58.

Third state.

Fine, dark proofs of this etching are rare. The later impressions are flat and do not worthily show the intention of the plate.

The Repose in Egypt.

Ch. Blanc, No. 30.

Claussin, No. 61.

Bartsch, No. 57.

Wilson, No. 62.

Third state.

The first state is without the ass ; the tree and Joseph's cap are unshaded. In the second state the tree and Joseph's cap are shaded.

In the third state the head and neck of the ass are shown to the right. Bartsch mentions only two states, omitting the second state described above.

From the collection of Sir Edward Astley.

The Virgin and Child in the Clouds.

Ch. Blanc, No. 32.

Claussin, No. 65.

Bartsch, No. 61.

Wilson, No. 65.

Dated 1641, and signed.

Only state.

"Another sketch is that of 'The Virgin and Child in the Clouds,' which only proves how little the genius of Rembrandt was fitted to rise above the earth and its familiar realities." (P. G. Hamerton, "Rembrandt's Etchings," p. 33.)

Jesus Christ Preaching.

Ch. Blanc, No. 39.

Claussin, No. 71.

Bartsch, No. 67.

Wilson, No. 71.

First state. Before the plate was retouched by Pierre Norblin.

The expression and character of the heads in this fine composition are simply inimitable. The plate is etched with all the genius of a great artist and one thoroughly impregnated with the true spirit of the Evangelist.

From the collection of Ambroise Firmin-Didot.

Jesus Christ and the Woman of Samaria.

Ch. Blanc, No. 45.

Claussin, No. 74.

Bartsch, No. 70.

Wilson, No. 74.

Dated 1658, and signed.

Third state.

This plate is etched in a spirited and delightful manner. Rembrandt, by this time perfect master of his material, was easily

able to select the most direct means of expressing his conceptions. The expressiveness of the etched line in this plate is remarkable, and the charm of the landscape is beautifully rendered.

"Ecce Homo."

Ch. Blanc, No. 52.

Claussin, No. 82.

Bartsch, No. 77.

Wilson, No. 82.

Dated 1636, and signed.

Third state.

This is Rembrandt's largest etching, and, judging by the number of studies he made for the various figures, the one to which he devoted the greatest amount of care.

Each separate countenance is worthy of study, differing in expression, but all dominated by the same feelings of cruelty, mockery and brutality.

Pilate himself, weak, vacillating, false, is in marked contrast to Christ, wearied and crowned with thorns, but still looking heavenward for strength to bear His last great agony.

Good impressions of this etching are rarely found.

Jesus Christ Crucified Between Two Thieves.

Ch. Blanc, No. 54.

Claussin, No. 84.

Bartsch, No. 79.

Wilson, No. 85.

Only state.

Christ's cross is turned a little to the right. Upon the same side, at a little distance, is seen the cross bearing the repentant thief. The other thief is seen from behind, at the left of the print. Upon His cross rests the spear bearing the sponge. The three Marys are at the foot of Christ's cross, and several other figures are grouped about them.

This plate is delicately etched and with a fine point.

Duplicate from the Cambridge University Collection.

The Descent from the Cross.

(The larger plate.)

Ch. Blanc, No. 56.

Claussin, No. 83.

Bartsch, No. 81.

Wilson, No. 83.

Dated 1633, and signed.

Third state.

In the opinion of some critics this composition ranks as one of the very finest renderings of this subject, in all art.

Bartsch thinks that the Jew standing to the left of the central

group, and leaning upon his staff, may be Joseph of Arimathea. This seems improbable, and we may judge him, by his attitude, to be, more probably, an officer appointed to superintend the removal of the dead.

Rembrandt has also painted a picture, now in Munich, of this subject. The composition is the same, save in some unimportant details, but the light is concentrated upon the figure of the dead Christ, instead of illuminating also the group surrounding Him.

The Supper at Emmaus.

(The smaller plate.)

Ch. Blanc, No. 62.

Claussin, No. 92.

Bartsch, No. 88.

Wilson, No. 93.

Dated 1634, and signed.

First state ; before the added work on the leg of the table.

Of the two plates of this subject, designed and etched by Rembrandt, Ch. Blanc considers this one to be the better.

The expressions on the faces are very fine, and the blending of the divine, expressed by the aureole around Christ's head, and the domestic and familiar, shown by the dog on the lookout for another bone, is noteworthy, making us feel, as it does, that the religion of Christ is not for occasional but for daily use.

Peter and John at the Gate of the Temple.

Ch. Blanc, No. 66.

Claussin, No. 97.

Bartsch, No. 94.

Wilson, No. 98.

Dated 1659, and signed.

Fourth state.

This plate is also called "Saint Peter Curing the Paralytic at the Beautiful Gate of the Temple."

The architectural effect is of a grandeur and magnificence befitting the scene of that miracle recorded in the Bible :

"Then Peter said, Silver and gold have I none ; but such as I have give I thee ; In the name of Jesus Christ of Nazareth rise up and walk."

Saint Philip Baptizing the Ethiopian.

Ch. Blanc, No. 69.

Claussin, No. 101.

Bartsch, No. 98.

Wilson, No. 103.

Dated 1641, and signed.

Second state.

Though etched with few lines this plate illustrates completely the description of the scene, as we read it in the Bible.

The Ethiopian, a great lord at the court of Candace, Queen of the Ethiopians, has just alighted from his chariot, and, at his urgent prayer, is being baptized by Saint Philip.

Note the surprise and disdain expressed upon the face of the mounted soldier at witnessing a rite he does not understand.

Saint Jerome Writing.

Ch. Blanc, No. 74.

Claussin, No. 106.

Bartsch, No. 103.

Wilson, No. 108.

Dated 1648, and signed.

Second state, with the name of Rembrandt and with the date 1648.

Rembrandt doubtless did not finish the plate to its borders in order to concentrate the attention upon St. Jerome, who is shown, spectacles on nose, busily engaged in writing.

Saint Jerome, in the Manner of Albert Dürer.

Ch. Blanc, No. 75.

Claussin, No. 107.

Bartsch, No. 104.

Wilson, No. 109.

Second state. "Early proofs in this state still show a good deal of the dry-point work." (Ch. Blanc, p. 244.)

Rembrandt frequently treated the subject of St. Jerome, but never in a happier manner than in this plate. The Saint is not represented as the anchorite in the desert, praying to God to give him strength to resist temptation, but as one of the grave Doctors of the Church, founder of a monastery at Bethlehem, quietly seated and occupied in the study or translation of the Scriptures.

The architecture and the landscape are rendered in a most interesting way, and the unfinished appearance of the foreground in the plate, far from detracting from the beauty of the print, adds, in the opinion of several authorities, to its interest.

Medea, or the Marriage of Jason and Creusa.

Ch. Blanc, No. 82.

Claussin, No. 114.

Bartsch, No. 112.

Wilson, No. 116.

Dated 1648, and signed.

Third state, before that portion of the plate bearing the verses was cut off.

This composition illustrates a play entitled "Medea : A Tragedy in five acts and in verse, by Jan Six." The author was afterwards Burgomaster of Amsterdam, and Rembrandt both etched and painted his portrait.

The scene represented is the interior of a temple. The statue of Juno is seen to the right. In front of it is an altar, by which stands the high priest offering up a sacrifice to the goddess. At the feet of the priest kneel two figures—Jason and Creusa. Medea, the deserted wife, is about to enter the temple.

The plate is full of detail and is very carefully etched.

The Game of Golf.

Ch. Blanc, No. 97.

Claussin, No. 127.

Bartsch, No. 125.

Wilson, No. 129.

Dated 1654, and signed.

First state, before the blank spaces at the top of the plate were filled with new work.

This plate is etched freely and is without much brilliancy, but impressions of the first state are not often to be met with.

Portrait of a Jew With a Big Cap.

Ch. Blanc, No. 101.

Claussin, No. 133.

Bartsch, No. 133.

Wilson, No. 135.

Dated 1639, and signed.

Only state.

This little plate is etched in a very delicate and spirited manner.

Portrait of an Old Man, Seen from Behind.

Ch. Blanc, No. 109.

Claussin, No. 142.

Bartsch, No. 143.

Wilson, No. 143.

Second state.

This subject, together with five heads, was etched upon one plate, which was afterwards cut into five pieces. An impression from the uncut plate is believed to be unique.

Beggars at the Door of a House.

Ch. Blanc, No. 146.

Claussin, No. 173.

Bartsch, No. 176.

Wilson, No. 173.

Dated 1648, and signed.

Second state.

Bartsch describes one state only, but Ch. Blanc describes three.

This is one of the best and most interesting of Rembrandt's etchings of beggars. One may say that all is equally perfect here; the work of the needle, which is of rare delicacy, not less than the expressions upon the faces of the people, their attitudes and the play of light, which so well detaches them from one another.

Note the art displayed by Rembrandt in leaving one side of the plate clear, so as to concentrate all the interest upon the group.

Portrait of Ephraim Bonus.

Ch. Blanc, No. 172.

Claussin, No. 275.

Bartsch, No. 278.

Wilson, No. 280.

Dated 1647, and signed.

Second state.

Three proofs only are known in the first state.

This is one of the best and most famous of Rembrandt's portrait etchings. Its rarity has, also, added to its money value.

Ephraim Bonus, a Portuguese by birth, came to Amsterdam, where he practiced medicine, in the first half of the 17th century.

In 1651 he obtained the rights of citizenship. M. Scheltema, in his work upon Rembrandt, says that Ephraim Bonus must not be confounded with Joseph Bonus, who attended Prince Maurice in his last illness, in 1625, and suggests that Ephraim may have been the son of Joseph Bonus.

There is, at Amsterdam, in the house of the present Jan Six, a portrait in oils, by Rembrandt, of Ephraim Bonus. The costume, pose and environment are precisely the same as in the etching, leading us to think that Rembrandt may have etched this plate after his own painting and not direct from life.

Portrait of Lieven van Coppenol.

(*The larger plate.*)

Ch. Blanc, No. 175.

Claussin, No. 280.

Bartsch, No. 283.

Wilson, No. 285.

Fourth state.

Lieven van Coppenol, a celebrated writing-master of Amster-

dam, was one of the most intimate friends of Rembrandt, who twice etched and twice painted his portrait.

Upon a proof in the Museum at Amsterdam, in the handwriting of Copenol, is the following inscription :

“Lieven van Copenol scripsit anno 1661. Ætatis suae 62.”

Also six lines of verse, which may be translated thus :

“Here, by the hand of Rembrandt, is the portrait of Lieven van Copenol, the phoenix of writing-masters of his time. His old hand still directs his pen with skill. He surpassed all writing-masters, just as a swift vessel will pass others upon the river Y.”

Portrait of Abraham Franz.

Ch. Blanc, No. 176.

Claussin, No. 270.

Bartsch, No. 273.

Wilson, No. 275.

Seventh state.

This portrait of Abraham Franz, an eminent collector and print-seller, is not one of Rembrandt's best plates. It was probably etched about 1661, at a time when Rembrandt was in his greatest financial troubles, and to show his gratitude to Franz for the advice and help given by him at that time.

Portrait of Clement de Jonghe.

Ch. Blanc, No. 180.

Claussin, No. 269.

Bartsch, No. 272.

Wilson, No. 274.

Dated 1651, and signed.

Fourth state.

Clement de Jonghe was one of the most celebrated publishers of prints, of his time, in Holland. Many of the best plates of the best etchers, such as Cornelis and Jan Visscher, Rogman, Zeeman and Paul Potter, bear his name as publisher.

The beauty of effect and felicity of pose are very remarkable. Rembrandt has, by his art, given to the portrait of this unpretending print-seller an air of melancholy and reverie that would not ill become a philosopher in meditation.

Portrait of Jan Lutma.

Ch. Blanc, No. 182.

Claussin, No. 273.

Bartsch, No. 276.

Wilson, No. 278.

Dated 1656, and signed.

Second state.

Jan Lutma was a famous goldsmith of Gröningen, but of accurate information concerning his life there is little.

This portrait, one of Rembrandt's finest, is a most powerful and characteristic study, both of face and figure, while the rendering of the nature of the various materials and textures is not less wonderful than the portraiture.

Portrait of Jan Six.

Ch. Blanc, No. 184.

Claussin, No. 282.

Bartsch, No. 285.

Wilson, No. 287.

Dated 1647, and signed.

Third state.

Jan Six, born in 1618, belonged to one of the oldest families in Holland. In his youth he showed considerable taste for Latin and for the literature of his native land. Although, in his lifetime, he was valued as an author, the only one of his works that is remembered is the tragedy of "Medea." This, too, like all his other writings, would, most probably, have been entirely forgotten had it not been for the etching by Rembrandt of "The Marriage of Jason and Creusa" illustrating it.

In 1655, the same year in which "Medea" was played for the first time, Six married Margaret Tulp, daughter of Nicolas Tulp, Burgomaster of the City of Amsterdam, a distinguished doctor and professor of anatomy. The portrait of Dr. Tulp may be seen, as the central figure, in Rembrandt's painting of "The Lesson in Anatomy."

It was, probably, in the house of Nicolas Tulp that Rembrandt first met Jan Six, whom he was to immortalize by this etching.

In 1691 Six was elected Burgomaster of Amsterdam, and died in 1700. His descendants still occupy the same house in which he lived, and the interior is preserved much as it must have been in the lifetime of Rembrandt.

"The portrait of Jan Six is unquestionably Rembrandt's masterpiece in the way of highly-finished shading, and was evidently executed with the intention of carrying his art, for once, as far as was possible for him in that special direction. For a hand like his, accustomed to the utmost freedom, such success in patient labour may appear surprising, but it has an exact parallel in the high finish of some of Rembrandt's paintings. The interest of the plate is, however, by no means limited to its technical excellence. It is charming, and was in its own day, also, a new and original presentation of a cultivated gentleman in the privacy of his own room. Tranquillity and sobriety in everything are here the domi-

nant notes. The subject appears quite unaware that he is watched, and reads, as he thinks, in solitude, near his window, and so it is one of the most unaffected of portraits." (P. G. Hamerton, "Rembrandt's Etchings," pp. 41-42.)

Portrait of Jan Cornelis Sylvius.

Ch. Blanc, No. 186.

Claussin, No. 263.

Bartsch, No. 266.

Wilson, No. 268.

Dated 1633, and signed.

Second state.

Jan Cornelis Sylvius was a cousin by marriage of Saskia Uylenburg, first wife of Rembrandt. He was minister at Sloten, near Leuwarden in Friesland, and it probably was there that he met and married Aeltje Uylenburg, a niece of Rombertus Uylenburg, and consequently cousin to Saskia.

It was Jan Sylvius, seemingly, who arranged the marriage between Rembrandt and Saskia, at least his name appears, in an act, as giving consent, probably in his capacity of guardian.

"There are uncertainties and disappointments in etching, even for the most experienced masters, and one of the worst plates that Rembrandt ever made, if, indeed, he did entirely execute it with his own hand, is the portrait of Jan Sylvius, which is not to be confounded with the fine later portrait of Sylvius preaching, executed four years later. The first Sylvius does not show Rembrandt's usual skill in drawing (look at the right nostril and the wooden hands), whilst the shading is heavy and of poor quality, being without any effectual varieties of tone, texture, and handling." (P. G. Hamerton, "Rembrandt's Etchings," p. 21.)

Portrait of Jan Uytenbogaert.

Ch. Blanc, No. 190.

Claussin, No. 276.

Bartsch, No. 279.

Wilson, No. 281.

Dated 1635, and signed.

Fourth state.

Bartsch describes two states only of this plate.

From the collection of Carl Schloesser.

Jan Uytenbogaert, born in Utrecht in 1557, was a man of profound learning and noble character. He played an important part, both in deed and in word, in the religious controversies that shook Holland in the 17th century. In 1580, filled with the spirit of the Reformation, he went to Geneva, not returning to Utrecht until four years later. In 1599, at the siege of Bommel, he went to

preach in the camp of Prince Maurice, and this prince was so pleased with Uytenbogaert's predictions, that he retained him as Chaplain to the army.

For fifteen years Uytenbogaert followed the fortunes of the Prince of Orange in all his campaigns, but religious differences separated them in 1609.

In the following year Uytenbogaert was sent on an Embassy from the States General of Holland to France, where he was received with marks of peculiar favor by King Henry IV.

Upon the death of Prince Maurice in 1625, Uytenbogaert returned to Holland, settling at the Hague, where he continued to preach until his death in 1644.

This portrait, therefore, shows him at the age of 78 and proves that Rembrandt was, even then, acquainted with some of the greatest men of his time.

The four Latin verses etched in the lower margin of the plate were composed by Hugo Grotius, whose monogram, composed of the letters H. G., crossing one another, is etched to the right of the verses.

"The well-known portrait of JOHANNES UIJTENBOGAERD is a realisation of that complete scale of lights and darks which Rembrandt had for some time, in an intermittent way, been aiming at. It is very fortunate that the desire for depth and richness did not lead, in this instance, to any overshadowing of the face which is delicately and most observantly drawn." (P. G. Hamerton, "Rembrandt's Etchings," p. 25.)

Portrait of Rembrandt's Mother.

Ch. Blanc, No. 195.

Claussin, No. 339.

Bartsch, No. 349.

Wilson, No. 344.

Dated 1631, and signed.

Only state.

Duplicate from the Cambridge University Collection.

Portrait of Rembrandt's Mother, With a Black Veil.

Ch. Blanc, No. 196.

Claussin, No. 333.

Bartsch, No. 343.

Wilson, No. 339.

Third state.

Bartsch describes two states only.

Duplicate from the Royal Museum, Berlin.

From the collection of Karl Ferd: Frederick von Nagler.

Portrait of Rembrandt, With a Moustache and a Small Beard.

Ch. Blanc, No. 206.

Claussin, No. 2.

Bartsch, No. 2.

Wilson, No. 2.

Only state.

From the collection of W. Keller.

This beautiful little plate, though evidently etched when Rembrandt was a young man, is one of his finest portraits, both in method and in delicacy of workmanship.

Portrait of Rembrandt, With a Soft Cap.

Ch. Blanc, No. 224.

Claussin, No. 28.

Bartsch, No. 319.

Wilson, No. 28.

Fourth state.

This portrait is etched with delicacy and feeling, and of all the portraits of this class is the best likeness of Rembrandt.

Portrait of Rembrandt, With a Fur Cap and a White Cloak.

Ch. Blanc, No. 226.

Claussin, No. 24.

Bartsch, No. 24.

Wilson, No. 24.

Dated 1630, and signed.

Fourth state.

Duplicate from the Royal Museum, Berlin.

From the collections of Graf von Lepell.

E. F. Oppermann.

Karl Ferd: Frederich von Nagler.

Portrait of Rembrandt, With a Fur Cap and a White Cloak.

Copy in reverse.

Portrait of Rembrandt, With a Plumed Cap.

Ch. Blanc, No. 233.

Claussin, No. 20.

Bartsch, No. 20.

Wilson, No. 20.

Dated 1638, and signed.

First state.

From the collections of Ambroise Firmin-Didot.

F. Debois.

It would be hard to carry the art of expressing the texture and appearance of varied stuffs, silk, velvet, fur, feathers, embroidery and linen, to a higher perfection in etching, than Rembrandt has here done. Notwithstanding the brilliancy of the garments, however, the portrait itself holds its own.

Four Sketches and a Portrait of Rembrandt.

Ch. Blanc, No. 237.

Claussin, No. 353.

Bartsch, No. 363.

Wilson, No. 357.

Second state.

These sketches are full of knowledge. The portrait of Rembrandt, notwithstanding the fact that the nose is swollen and the expression that of a bandit in meditation, is full of energy and power of drawing.

La Mauresse Blanche.

Ch. Blanc, No. 241.

Claussin, No. 351.

Bartsch, No. 357.

Wilson, No. 347.

Second state.

This plate is an interesting example of the suggestiveness of Rembrandt's simpler etchings. Though the face is unshaded and its color is represented by white paper only, the nose, lips and hair represent the African type of face unmistakably.

Heads of Three Women, One of Whom is Asleep.

Ch. Blanc, No. 251.

Claussin, No. 358.

Bartsch, No. 368.

Wilson, No. 362.

Dated 1637, and signed.

Only state.

This plate is etched with all the spirit of Rembrandt's best manner and is considered one of his best and most beautiful plates.

Impressions of it are rare.

Portrait of a Young Man Seated, Reflecting.

Ch. Blanc, No. 258.

Claussin, No. 265.

Bartsch, No. 268.

Wilson, No. 270.

Dated 1637, and signed.

First state.

This is one of Rembrandt's most striking portraits, as it is also one of his best.

Rare, indeed, is it to see a student sunk in so deep a reverie. This young man seems, at an early age, to have arrived at a sense of the vanity of human desires and his dreamy melancholy is most touching.

Portrait of an Old Man, With a Square Beard.

Ch. Blanc, No. 269.

Claussin, No. 309.

Bartsch, No. 313.

Wilson, No. 314.

Dated 1637, and signed.

Only state.

Duplicate from the Royal Museum, Berlin.

It seems possible that this beautifully finished portrait may be a study for the splendid painting, now in the Museum at Munich, which represents a rich, old Jew, seated upon a couch.

Portrait of a Bald, Old Man, With a Fringe of Grey Hair.

Ch. Blanc, No. 274.

Claussin, No. 291.

Bartsch, No. 294.

Wilson, No. 295.

Dated 1630, and signed.

Only state.

Wilson describes a "first state" before the monogram or the date, but Ch. Blanc thinks it probable that the signature was erased and re-etched, this so-called first state being an intermediate proof.

Landscape, With a Man Sketching.

Ch. Blanc, No. 320.

Claussin, No. 216.

Bartsch, No. 219.

Wilson, No. 216.

Only state.

Landscape, With a Thatched Cottage and a Big Tree.

Ch. Blanc, No. 326.

Claussin, No. 223.

Bartsch, No. 226.

Wilson, No. 223.

Dated 1641, and signed.

Only state.

The very soul of Dutch landscape is here expressed ; a country flat, as far as the eye can reach, with nothing to break the line of the horizon but a windmill or church tower. All is quiet, pensive, a trifle sad.

Landscape, With a Thatched Cottage and a Haybarn.

Ch. Blanc, No. 327.

Claussin, No. 222.

Bartsch, No. 225.

Wilson, No. 222.

Dated 1641, and signed.

Only state.

One of Rembrandt's most perfect landscape plates, etched with great care and delicacy. The quiet melancholy of such a scene is caught and expressed with wonderful power.

Impressions from this plate are rare.

Landscape, With Thatched Cottages, Near a Canal.

Ch. Blanc, No. 329.

Claussin, No. 225.

Bartsch, No. 228.

Wilson, No. 225.

Only state.

This etching is called "The Sailboat" by Bartsch and Claussin, but as the most prominent object in the plate is the group of thatched cottages, the title given to it by Ch. Blanc seems to be the more fitting one.

This plate is etched in so delicate a manner and is so lightly bitten that the proofs are always pale.

The Mill.

Ch. Blanc, No. 333.

Claussin, No. 230.

Bartsch, No. 233.

Wilson, No. 230.

Dated 1641, and signed.

Only state.

In six interesting pages (pp. 334-339) of his catalogue, "L'Œuvre Complet de Rembrandt," Ch. Blanc clearly shows that

this plate has no real claim to the title of "Rembrandt's Mill" it has so long borne.

The house and mill of Herman van Rijn were situated within the city of Leyden, close to the ramparts, by the White Gate, whereas this mill was, until comparatively recently, standing in the village of Koukerke.

DELLA BELLA, STEFANO. [ITALIAN SCHOOL, 1610-1664.]

Born at Florence in 1610.

Pupil, in painting, of Cesare Dandini, and in engraving of Santa Gallina, who was also the teacher of Callot.

Della Bella's first plates are in the manner of Callot, but later he adopted a style of his own, spirited and picturesque.

He visited Paris in 1640, where he engraved some plates for Henriët, the uncle of Israel Silvestre. Cardinal Richelieu employed him to make drawings of the siege and taking of the towns of Arras and La Rochelle; afterwards he engraved these subjects.

Upon his return to Florence, about 1650, he was appointed by the Grand Duke instructor in drawing to his son Cosmo.

Della Bella died at Florence in 1664.

ANDREAS ANDRESEN, "HANDBUCH FÜR KUPFERSTICHSAMMLER."

Two Horsemen.

Andresen, No. 14.

From a series of eleven plates representing negroes, Hungarians, Asians and Africans on horseback.

The Great Death on Horseback.

Andresen, No. 10.

This impression has been trimmed about three-quarters of an inch at the top.

SUYDERHOEF, JONAS. [DUTCH SCHOOL, 1613-1669.]

Born in Leyden in 1613.

He studied engraving under Cornelis Visscher and Pieter Soutman, and engraved a number of excellent plates after Rubens, Van Dyck, Van Ostade, and others.

He died in 1669.

JOH. WUSSIN, "JONAS SUYDERHOEF, VERZEICHNISS SEINER KUPFERSTICHE."

*Peasants in an Arbor, in Front of a Tavern.
(Called "The Big Broom.")*

Wussin, No. 124.

From the painting by Adrian van Ostade.

Second state, before the address and with only the names of the artists.

The rare first state is before the artist's names. The third state has the address of C. de Jonghe. The fourth state has LEON SCHENK EXCUDIT, to the left below.

The picture was sold in the collection of Braamcamp in 1771, and in the sale of Walsh Porter in 1810. Smith. Cat. rais. 36.

TESTA, PIETRO, called IL LUCCHESINO. [ITALIAN
SCHOOL, 1617-1650.]

Born at Lucca in 1617.

He was first a pupil of Pietro Paolini and later, in Rome, studied with Domenichino and under Pietro da Cortona. Having spoken disrespectfully of this latter master, Testa was dismissed from his school.

Testa was drowned in the Tiber in 1650.

There are 39 plates by him. In the majority of them the imagination displayed is better in quality than is the drawing, which is often faulty.

ADAM BARTSCH, "LE PEINTRE GRAVEUR," Vol. XX., pp. 213-229.

The Adoration of the Magi.

Bartsch, No. 3.

Engraved from the artist's own design.

WATERLOO, ANTONI. [DUTCH SCHOOL, 1618-1679. (?)]

Very little is known of the life of Antoni Waterloo. He is believed to have been born about 1618 near Utrecht or Amsterdam, to have led an intemperate life, and to have died poor in the hospital of St. Job, at Utrecht, between the years 1660 and 1679.

Though paintings by Waterloo are highly prized, his greatest claim to consideration is as an etcher. He executed 136 plates of

landscape subjects after his own designs from nature. They are etched with great spirit and freedom, in a masterly manner, and are usually retouched with the graver to harmonize the lights and strengthen the shadows.

ADAM BARTSCH, "LE PEINTRE GRAVEUR," Vol. II., pp. 3-154.

"Waterloo had a great liking for sylvan scenery, which he represented as well as any landscape-etcher of his time, but without either the tenderness of Claude, the grandeur of Salvator, or the accurate knowledge of the moderns." (P. G. Hamerton, "Etching and Etchers," p. 113.)

Two Travellers Resting in a Wood.

Bartsch, No. 123.

Mercury and Argus.

Bartsch, No. 127.

One of a set of six landscapes, with mythological figures.

SWANEVELT, HERMAN VAN. [DUTCH SCHOOL, 1620-1690.]

Born at Woerden in 1620. He is said to have, first, studied with Gerard Dow and, later, to have gone to Rome and become, in 1640, a pupil of Claude Lorraine.

His retired mode of life, constant application and numberless studies that he made from nature, earned him the name of "The Hermit."

The larger portion of his life was spent in Rome, in which city he died in 1690.

He etched 116 plates of landscape subjects. They are very delicate in execution and the tree forms are especially well rendered

ADAM BARTSCH, "LE PEINTRE GRAVEUR," Vol. II., pp. 249-326.

The Two Cavaliers.

Bartsch, No. 79.

The Lady With the Parasol.

Bartsch, No. 85.

VISSCHER, CORNELIS. [DUTCH SCHOOL { 1620-1658, }
1629-1670.]

Born at Amsterdam or Haarlem in 1620 or 1629. He was a pupil of Pieter Soutman but adopted a manner of his own, which has never been, technically, surpassed.

He engraved many plates from his own designs and his portraits are especially good.

He died between the years 1658 and 1670.

HECQUET, APPENDIX OF VOL. II., "BASAN. DICTIONNAIRE DES GRAVEURS."

NAGLER, "KÜNSTLER-LEXICON," XX., p. 383, et seq.

WILLIAM SMITH, "CATALOGUE OF THE WORKS OF CORNELIUS VISSCHER."

The Rat Catcher.

Nagler, No. 146. Hecquet, No. 16. W. Smith, No. 43.

Engraved by Visscher from his own design.

Second state, before the inscription and before the names of the engraver or publisher in the margin beneath.

Impressions in this state are extremely rare.

Portrait of Gellius de Bouma.

Nagler, No. 4. Hecquet, No. 4. W. Smith, No. 89.

Engraved by Visscher from his own drawing from life.

A portion of the lower margin, bearing more of the inscription, has been cut off. This impression is not earlier than the third state.

"Contemporary with Rembrandt was Cornelius Visscher, also designer and engraver, whose portraits were unsurpassed in boldness and picturesque effect. At least one authority has accorded to this artist the palm of engraving, hailing him as Corypheus of the art. Among his successful portraits is that of a cat; but all yield to what are known as the Great Beards, being the portraits of William de Ryck, an ophthalmist at Amsterdam, and of Gellius de Bouma, the Zutphen ecclesiastic. The latter is especially famous. In harmony with the beard is the heavy face, seventy-seven years old, showing the fulness of long-continued potation, and hands like the face, original and powerful, if not beautiful." (Charles Sumner, "The Best Portraits in Engraving," pp. 9-10.)

*Saint Matthew.**Saint Mark.**Saint Luke.**Saint John.*

Engraved by Visscher in 1650 from his own designs.

These four impressions were in the collection of Pierre Mariette, and bear his autograph, with the date 1670, upon the back of each print.

An Old Woman, With a Boy, by Candlelight.

Engraved after the original plate ascribed to Peter Paul Rubens. In the original the figures face towards the left.

BERGHEM, NICHOLAS. [DUTCH SCHOOL, 1624-1683.]

Born in Haarlem in 1624.

Pupil of his father, Pieter Klaasze, an inferior painter, and also of Jan van Goyen, Nicholas Mootjaert, Pieter Grebber and Jan Weenix.

The circumstance by which he acquired the name of Berghem is thus recorded by Charles de Moor.

He reports that young Nicholas, while a pupil of Van Goyen, was, one day, pursued by his father to the house of that master, but that Van Goyen seeing that the father was about to chastise Nicholas, stopped the father and called out to his other scholars *Berg hem*, which signifies *hide him*. By this nickname the artist was known throughout his lifetime and his paintings and etchings are signed with it.

Berghem deserved and obtained, in due season, a great reputation and his works brought large prices. He was very industrious and besides his many paintings executed 53 etchings of animals.

He died upon the 18th of February, 1683.

ADAM BARTSCH, "LE PEINTRE GRAVEUR," Vol. V., pp. 247-283.

"The great industry of Berghem and his accurate knowledge of cattle gave him a certain firmness and precision with the point which are amongst the chief reasons for his reputation as an etcher.

Berghem had a kind of elegance often rather out of place in the subjects he chose, and his shepherds and shepherdesses attitudinise with airs and graces that belong rather to the rustics of Florian than to those of the actual world. His shadows were exceedingly transparent, and his reflections bright; he had the habit of using emphasis well (with a view to the kind of result he aimed at) and he had absolute manual skill. But I cannot consider him a great etcher." (P. G. Hamerton, "Etching and Etchers," p. 101.)

Two Goats.

Bartsch, No. 37.

A Young Goat Stretching Himself.

Bartsch, No. 38.

NANTEUIL, ROBERT. [FRENCH SCHOOL, 1630-1678.]

Born at Rheims about 1630.

He was the son of a merchant, who gave him a classical education, but showing a strong inclination for art he decided to follow it as a profession.

His first master in engraving was his brother-in-law, Nicolas Regnesson, but in 1647 Nanteuil went to Paris where he received farther instruction from Philippe de Champaigne and Abraham Bosse. He acquired considerable reputation as a maker of portraits in crayons, and his talent in that direction recommended him to the protection of Louis XIV., whose portrait he painted and engraved, and with so much success that he was after this appointed designer and engraver to the Royal cabinet, with a pension.

Nanteuil died at Paris in 1678, having engraved no fewer than 280 plates, nearly all portraits and mostly from his own drawings from life.

His portraits illustrate the reign of Louis XIV., and in clearness and beauty have never been surpassed.

A. P. F. ROBERT-DUMESNIL, "LE PEINTRE GRAVEUR FRANÇAIS," Vol. IV., pp. 35-189.

Longueil, René de.

Robert-Dumesnil, No. 166.

Third state (of five) with the date 1661.

DUJARDIN, KAREL. [DUTCH SCHOOL, 1635-1678.]

The most famous pupil of Nicholas Berghem.

Born at Amsterdam in 1635. He removed, at an early age, to Rome and there acquired both fame and fortune, but seems to have spent his money freely. He returned to his native land by way of Lyons, in which city he met and married an heiress considerably older than himself. This marriage enabled him to pay the debts he had incurred in Rome, to which city he soon afterwards returned, deserting his wife.

He, later, removed to Venice, where he died in 1678.

His etchings number 52 plates and were executed between 1652 and 1660. It is worthy of note that his earliest plates, etched when he was but seventeen years of age, are not inferior to his latest work.

ADAM BARTSCH, "LE PEINTRE GRAVEUR," Vol. I., pp. 161-196.

"He is inferior in skill and knowledge to Paul Potter, but nearly of the same rank in point of artistic conception and imagination, and quite free from the misplaced elegance which often spoiled the work of Berghem. He was not a good etcher because he could not sketch well. His stiff, precise lines are not to be recommended for imitation, and his ignorance of landscape was complete. His merits are a certain knowledge of animals, expressed with a perfect sincerity, and a dexterity sufficient for his purpose." (P. G. Hamerton, "Etching and Etchers," pp. 102-103.)

The Peasant.

Bartsch, No. 27.

RUYSDAEL, JACOB. [DUTCH SCHOOL, 1635-1681.]

Born in Haarlem about 1635. He was educated as a physician and surgeon and acquired considerable reputation in the practice of his profession; but his inclination towards art was too strong to be resisted. The works of Nicholas Berghem first excited Ruysdael's admiration, and though we do not certainly know if he became a pupil of Berghem we do know that he went to Amsterdam and that they were friends.

Ruysdael returned, later, to Haarlem, where he died in 1681.

He etched seven plates only, but these show the swiftness and lightness of hand of the artist.

ADAM BARTSCH, "LE PEINTRE GRAVEUR," Vol. I., pp. 309-319.

"I say nothing of his pictures, which are out of my present

subject . . . but of Ruysdael, as an etcher, I say simply that he is somewhere down in the fifth or sixth rank. It is intelligible that when work like that of Ruysdael is held up as the work of a great master, the majority of the public, not having time to investigate the matter for themselves, conclude that the whole art of etching is imperfect." (P. G. Hamerton, "Etching and Etchers," p. 112.)

The Thatched Cottage on the Hill.

Bartsch, No. 3.

VISSCHER, JAN. [DUTCH SCHOOL, 1636-1693. (?)]

Born in Amsterdam in 1636.

The younger brother of Cornelis Visscher. Although Jan did not possess the genius of his brother, his plates are admirably executed, and are, as a rule, finely finished. He engraved a number of plates after Berghem, Wouverman, Van Goyen and Van Ostade, and also several portraits.

The exact date of his death is not known, but it was after 1692.

The Dance Outside the Inn.

Second state.

From the painting by Adrian van Ostade.

MASSON, ANTOINE. [FRENCH SCHOOL, 1636-1700.]

Born at Louvry, near Orleans, in 1636.

He was brought up to the business of an armourer and first exercised the burin in engraving ornaments on steel. Early in his life he settled in Paris, where he applied himself, with great diligence, to drawing, and acquired some celebrity also as a portrait painter. In his case, as in that of Nanteuil, his powers as a painter greatly assisted him in his engraved works, some of which were from his own paintings.

He is, however, chiefly remembered as an engraver, and in some of his plates, particularly his portraits, he reached an excellence which has seldom been surpassed. He worked entirely with the graver, which he handled with surprising firmness and facility, and at the same time with surprising delicacy.

In 1679 he became a member of the Academy in Paris, and died in that city in 1700.

His engravings number sixty-eight plates, of which sixty-two are portraits.

A. P. F. ROBERT-DUMESNIL, "LE PEINTRE GRAVEUR FRANÇAIS," Vol. II., pp. 98-139.

"Among French masters Antoine Masson is conspicuous for brilliant hardihood of style, which, though failing in taste, is powerful in effect. Metal, armor, velvet, feathers, seem as if painted. He is also most successful in the treatment of hair. His immense skill made him welcome difficulties, as if to show his ability in overcoming them." (Charles Sumner, "The Best Portraits in Engraving," p. 14.)

Portrait of Emmanuel-Théodose de la Tour d'Auvergne, duc d'Albret, Cardinal de Bouillon.

Robert-Dumesnil, No. 14.

From the painting by Nicolas Mignard.

Second state, with the inscription changed from "SERENISS. PRIN. EMANUEL THEODOSIUS," &c.

Engraved in 1665.

The personage portrayed was a nephew of the celebrated Turenne.

EDELINCK, GÉRARD. [FRENCH SCHOOL, 1640-1707.]

Born at Antwerp 1640.

He was instructed in engraving by Cornelis Galle, the younger, but in 1666 went to Paris, where he entered the studio of François de Poilly, and was, later, taken into the service of Louis XIV., who settled a pension upon him, with apartments in the Gobelins. In 1675 he received letters of naturalization, and in 1677 he was received into the Academy, and was soon afterwards knighted by the King.

His style is more delicate than that of Scheltius à Bolswert or Paul Pontius, though not less picturesque than theirs, and his execution is, at the same time, both bold and finished, though displaying nothing of labor or littleness.

He engraved 339 plates, of which 200 were portraits, and, in many instances, improved upon the original paintings he translated. He died at Paris in 1707.

ROBERT-DUMESNIL, "LE PEINTRE GRAVEUR FRANÇAIS," Vol. VII., pp. 169-336.

"Younger than Nanteuil by ten years, Gérard Edelinck excelled him in genuine mastery. Born at Antwerp, he became French by adoption, occupying apartments in the Gobelins, and enjoying a pension from Louis XIV. Longhi says that he is the engraver whose works, not only according to his own judgment, but that of the most intelligent, deserve the first place among exemplars, and he attributes to him all perfections in highest degree, design, chiaro-oscuro, ærial perspective, local tints, softness, lightness, variety, in short everything which can enter into the most exact representation of the true and beautiful, without the aid of color. Others may have surpassed him in particular things, but, according to the Italian teacher, he remains by common consent 'the prince of engraving.' Another critic calls him 'king.'

It requires no remarkable knowledge to recognize his great merits. Evidently he is a master, exercising sway with absolute art, and without attempts to bribe the eye by special effects of light, as on metal or satin." (Charles Sumner, "The Best Portraits in Engraving," p. 19.)

Saint Basil and Saint Gregory.

Robert-Dumesnil, No. 25.

Only state.

From a design by Jean Baptiste de Champaigne, a nephew and pupil of Philippe de Champaigne.

Portrait of Philippe de Champaigne.

Robert-Dumesnil, No. 164.

First state, before the perpendicular slip of the graver near the trunk of the tree, back of the person.

The original painting, by Philippe de Champaigne, is in the Gallery of the Louvre. Villot, No. 89; Waagen. Handbook II., p. 300.

The copper plate is in the Chalcografie du Louvre, Paris.

This engraving is usually considered Edelinck's masterpiece

and one of the four greatest engraved portraits in the history of the art. Of it Longhi says, in his book, "La Calcografia," p. 176 :

"The work which goes the most to my blood, and with regard to which Edelinck, with good reason, congratulated himself, is the portrait of Champaigne. I shall die before I cease to contemplate it with wonder always new. Here is seen how he was equally great as designer and engraver."

Portrait of Jules Hardouin Mansard.

Robert-Dumesnil, No. 268.

Third state, with the address of Bligny.

After the painting by Hyacinthe Rigaud.

DREVET, PIERRE. [FRENCH SCHOOL, 1663-1738.]

Born at Lyons, July 20, 1663.

Pupil of Germain Audran, and later, in Paris, of Gérard Audran.

In 1696 he was appointed Engraver to the King, probably in recognition of his beautiful half-length portrait of Louis XIV., after Rigaud, engraved in 1695 ; and in 1707 he was made a member of the Academy.

In 1712 he engraved his masterpiece : the full-length portrait of Louis XIV., after Rigaud, but from this time onward until his death, on August 9, 1738, he engraved but eight more portraits. It seems probable that he was content to have his own glory outshone by the greater glory of his only son—Pierre Imbert Drevet.

AMBROISE FIRMIN-DIDOT, "LES DREVET."

Portrait of Jean Paul Bignon.

Firmin-Didot, No. 22.

Third state, with the words, "Decan. S. Germ.," in the inscription in the oval. Rare.

From the painting by Hyacinthe Rigaud.

Portrait of Madame Marie de Laubespine.

Firmin-Didot, No. 81.

Second state, with the full address of Drevet.

From the painting by nic. de Largillière. Madame de Laubespine was the wife of Nicolas Lambert, Seigneur de Thorigny.

PICART, BERNARD. [FRENCH SCHOOL, 1673-1733.]

Born at Paris in 1673.

He was a pupil of his father, Étienne Picart, but later, in painting, of Le Brun and Jouvenet, and in engraving, of Sébastien Le Clerc.

At the age of sixteen he gained honors at the Academy of Paris. He distinguished himself both as a designer and as an engraver and executed a great number of plates.

In 1710 he left Paris and settled at Amsterdam, where he died in 1733.

The Annunciation.

After Guido Reni.

CHÉREAU, FRANÇOIS. [FRENCH SCHOOL, 1680-1729.]

Born at Blois in 1680.

Pupil of Gérard Audran and of Pierre Drevet. He distinguished himself by the beauty of his touch and the correctness of his drawing, particularly in his portraits, some of which are admirable, and showed himself a worthy pupil of his two great masters.

He died in Paris in 1729.

Portrait of Eusebius Renaudot.

From the painting by I. Ranc.

Renaudot was a member of the Academy of France. He died on September 1st, 1720, aged 74 years.

CANALE, ANTONIO, called CANALETTO. [ITALIAN SCHOOL, 1697-1768.]

Born at Venice in 1697.

Pupil of his father, Bernardo Canale. For some years Antonio was a scene painter in a theatre, but having more exalted ideas upon the subject of art, visited Rome and passed some time in drawing the grand remains of antiquity in the metropolis and its vicinity. He then returned to Venice and, in the views of that

city, found subjects for some of his most interesting and picturesque works.

He died in 1768.

"Canaletto's work is clear, and simple, and honest; but it has very little freedom, a moderate appreciation of beauty, no grace, and no imagination. He saw that Venice was picturesque, and in him the modern enjoyment of architecture, as a pictorial subject, found its first adequate expression; but we have better architectural painters in these days; and though good etchers are always very rare, we have one or two men who etch better than Canaletto. The word which best characterises him is respectable mediocrity, but it is mediocrity still, however respectable." (P. G. Hamerton, "Etching and Etchers," p. 111.)

View of Pietra Della Valle.

A View of Venice.

From a series of 31 views of Venice and the Lagoons, entitled, "*Vedute altre prese da i luoghi ideale de Antonio Canal e da esso intagliati.*"

DREVET, PIERRE IMBERT. [FRENCH SCHOOL, 1697-1739.]

Born in Paris, June 22, 1697. Son and pupil of Pierre Drevet. At a very early age he distinguished himself as an engraver, and in 1723 engraved his masterpiece—the portrait of Bossuet. The next year he became a member of the Academy, and on April 21, 1729, was appointed Engraver to the King. About this time Drevet became insane, and though he seems to have had lucid intervals—in one of which he engraved his last portrait, that of René Pucelle, after Rigaud—he engraved little more until the day of his death, April 27, 1739.

AMBROISE FIRMIN-DIDOT, "LES DREVET."

"As Edelinck passed from the scene, the family of Drevet appeared, especially the son, Pierre Imbert Drevet, born in 1697, who developed a rare excellence, improving even upon the technics of his predecessor, and gilding his refined gold. The son was born engraver, for at the age of thirteen he produced an engraving of exceeding merit. He manifested a singular skill in rendering different substances, like Masson, by the effect of light, and at the

same time gave to flesh a softness and transparency which remain unsurpassed. To these he added great richness in picturing costumes and drapery, especially in lace.

He was eminently a portrait engraver, which I must insist is the highest form of the art, as the human face is the most important object for its exercise. Less clear and simple than Nanteuil, and less severe than Edelinck, he gave to the face individuality of character, and made his works conspicuous in art. If there was excess in the accessories, it was before the age of Sartor Resartus, and he only followed the prevailing style in the popular paintings of Hyacinthe Rigaud. Art in all its forms had become florid, if not meretricious, and Drevet was a representative of his age." (Charles Sumner, "The Best Portraits in Engraving," p. 21.)

Portrait of Samuel Bernard.

Firmin-Didot, No. 11.

Third state, with the words, "Conseiller d'Estat."

The original painting by Hyacinthe Rigaud was, in 1876, in the possession of M. le comte Forestier de Coubert.

Portrait of Jacques-Bénigne Bossuet.

Firmin-Didot, No. 12.

Ninth state, with five dots after the word "*pinxit*."

After the painting by Hyacinthe Rigaud.

The original picture is in the gallery of the Louvre. Villot, No. 477.

The painting was commenced in 1699, but the head only was finished, the entire picture not being completed until 1705, after the death of Bossuet.

One of the four greatest portraits in line engraving.

"The portrait of Bossuet has everything to attract and charm. There stands the powerful defender of the Catholic Church, master of French style, the most renowned pulpit orator of France, in episcopal robes, with abundant lace, which is the perpetual envy of the fair who look at this transcendent effort. The ermine of Dubois is exquisite, but the general effect of this portrait does not compare with the Bossuet." (Charles Sumner, "The Best Portraits in Engraving," p. 22.)

Of this portrait, Mariette says :

"One could not wish for anything more perfect than this admirable engraving."

Portrait of Guillaume Dubois.

Firmin-Didot. No. 15.

Second state, with the title.

After the painting by Hyacinthe Rigaud.

JACKSON, JOHN BAPTIST. [ITALIAN SCHOOL, 1701-1755. (?)]

Born in England in 1701.

He was first apprenticed to the wood engraver, L. Kirkall, and went to Paris about 1726, where he worked for some time for Papillon, but not meeting with much encouragement he went to Rome and to Venice, where he executed several wood cuts in imitation of the drawings of the great masters.

He returned to England about 1746, and died some time after 1754.

His principal works are a set of seventeen large cuts in chiaroscuro, published at Venice by Pasquali in 1745, under the title of "Titiani Vecellii, Pauli Caliari, Jacobi Robusti, et Jacobi de Ponte, Opera selectiora, a Joanne Baptista Jackson, Anglo, ligno caelata, et coloribus adumbrata."

The Entombment of Christ.

After Jacobo de Ponte.

The Presentation in the Temple.

After Titian.

WAGNER, JOSEPH. [ITALIAN SCHOOL, 1706-1780.]

Born at Thalendorf, on the shore of Lake Constance, in 1706. He studied painting at Venice with Jacopo Amiconi, who adopted him when he was but fourteen years old, and persuaded him to turn his attention to engraving, in which he had Späth for a master.

He accompanied Amiconi to Rome and to Bologna, and in 1733 to England. He afterwards went to Paris, to study engraving under Laurent Cars, but soon afterwards returned to England, where he engraved several portraits, and then returned to Venice, where he opened a school and carried on a considerable business as a print-seller. Among his pupils were Bartolozzi, Flipart and Berardi.

He died at Munich in 1780.

Christ and Mary Magdalen.

From the painting by Benedetto Lutti.

SCHMIDT, GEORG FRIEDRICH. [FRENCH SCHOOL, 1712-1775.]

Born at Berlin in 1712. Instructed in design and engraving by G. P. Busch. At an early age Schmidt went to Paris, where he became a pupil of Nicholas de Larmessin; and under his direction acquired a neatness and firmness of engraving that has rarely been surpassed.

In 1742 he was received into the Academy at Paris, and in 1744 returned to Berlin, where he was, soon afterwards, appointed Engraver to the King. He resided in Berlin until 1757, when he was invited by the Empress Elizabeth to St. Petersburg, where he engraved several excellent plates. In 1762 he returned to Berlin, where he practiced, with great success, a new method of combining etching and engraving. His manner of etching, in these plates, was modelled upon that of Rembrandt, after whose paintings many of the finest were executed.

Schmidt died at Berlin in 1775.

L. D. JACOBI, "SCHMIDT'S WERKE."

Portrait of Maurice Quentin de La Tour.

Jacobi, No. 50.

From the painting by La Tour, called The Laughing Painter.
Engraved in 1742.

This plate is rare, and is considered by some authorities to be Schmidt's masterpiece.

An Old Bearded Man, With a Fur Cap and a Breastplate.

Jacobi, No. 116.

From an original design by Schmidt.

Engraved in 1750.

The Father of the Jewish Bride.

Jacobi, No. 129.

From the painting by Rembrandt. The original painting was, at the time of the etching, in 1770, in the collection of Count Kamcke.

*The Duke Adolphus, of Gueldres, Threatening His
Imprisoned Father.*

Jacobi, No. 137.

From the painting by Rembrandt in the Berlin Gallery, No. 802. This etching omits the two negro attendants behind the prince.

Impression before the cross-hatching on the raised hand, on the shoulder of the cloak, and before the shading of the keyhole.

The space under the plate remained blank in all the impressions, as the plate never had an inscription, except the artist's names.

Engraved in 1756.

Portrait of Dinglinger.

Jacobi, No. 148.

After the painting by Antoine Pesne.

Dinglinger was a jeweller in Dresden.

Engraved in 1769.

Tobias and His Wife.

Jacobi, No. 177.

From the painting by Rembrandt. Smith. Catalogue raisonné, "Rembrandt," No. 48.

SMITH, GEORGE (Smith of Chichester). [ENGLISH SCHOOL,
1714-1776.]

Born at Chichester in 1714.

He studied art by painting, together with his brothers, the scenery in the neighborhood of his birthplace. His mature works in painting are weak imitations of Claude and Poussin, but are remembered as being engraved by Woollett and other engravers.

George Smith, together with his brother John, published fifty-three etchings from their own landscapes. He died in 1776.

A Storm.

Etched in 1767. One of a series of landscape subjects.

WILLE, JOHANN GEORG. [FRENCH SCHOOL, 1717-1808.]

Born near the small town of Königsberg, in the Grand-Duchy of Hesse-Darmstadt, in 1717. At a very early age he showed his bent toward the fine arts, and when ten years old was sent to study with a painter, whose name we do not know. He quickly learned the elements of drawing, but owing to nearsightedness and to his strong inclination towards line engraving, he abandoned painting and devoted himself entirely to work with the burin. His first attempts were made upon the tin and copper vessels belonging to his father and showed remarkable aptitude. He entered as apprentice the workshop of a gunsmith and remained there two years.

After finishing his apprenticeship, in 1736, he wandered to Paris, becoming acquainted with Georg Friedrich Schmidt at Strasburg and journeying with him to the capital.

At first he encountered great difficulties and was poorly recompensed for his engravings, but the painter Rigaud recognizing the merit of the young artist's productions, took him under his protection, and so quickly did Wille's reputation spread that before long he had more commissions than he could execute.

He became a member of the Academy at Paris, and also of the Academies of Rouen, Augsburg, Vienna, Berlin and Dresden. He was appointed Engraver to the King of France, the Emperor of Germany and the King of Denmark. Several sovereigns sent young men to him to be instructed in the art of engraving. Among his most famous pupils may be named Schultze, Schmutzer, J. G. Müller, Bervic and Chévillet. He was a great lover and collector of works of art and did not hesitate to pay large prices for choice paintings.

He died a very poor man in 1808.

As an engraver he excelled in portraying the brilliancy and softness of silk and satin draperies. His style was admirably adapted to the translation of the paintings of Gerard Dow, Mieris, Metz and Netscher and some of his finest works are after these masters. He also engraved a number of excellent portraits after French artists, in a very beautiful manner.

CHARLES LE BLANC, "CATALOGUE DE L'ŒUVRE DE JEAN GEORGES WILLE."

The Nurse.

Le Blanc, No. 30.
Second state.

The Picnic.

Le Blanc, No. 34.
Second state.

The Winding Road.

Le Blanc, No. 44.
Second state.

Portrait of Woldemar de Loewendal, Maréchal de France.

Le Blanc, No. 122.
After the painting by Maurice Quentin de La Tour.
Third state, with the full inscription.
Engraved in 1749.

Portrait of Jean de Boullongne, Contrôleur général des Finances.

Le Blanc, No. 126.
Third state, with the inscription in three lines.
After the painting by Hyacinthe Rigaud.
Engraved in 1758.

BALÉCHOU, JEAN JOSEPH. [FRENCH SCHOOL, 1719-1764.]

Born at Arles, 1719.

He studied first under a seal engraver named Michel, at Avignon, and later under Lepicié in Paris ; but being compelled to leave that city, he returned to Avignon, where he died in 1764.

His three plates, after Claude Joseph Vernet, are among the fine productions of the graver, though they are surpassed by the engravings of William Woollett.

The Storm.

After the painting by Claude Joseph Vernet. This picture was owned at the time of the engraving, by M. Poulharies, at Marseilles.

This plate is considered Baléchou's masterpiece.

A Calm at Sunset.

After the painting by Claude Joseph Vernet.

"Tiré du cabinet de M. Renaud, Chanoine de St. Didier d'Avignon."

BARTOLOZZI, FRANCESCO. [ENGLISH SCHOOL, 1727-1815.]

Born at Florence, 1727. The son of Gaetano Bartolozzi, goldsmith and worker in filigree.

In his fifteenth year he was entered, as a pupil, at the Florentine Academy, where he was instructed in drawing by Ferretti. It was at this time that Bartolozzi became acquainted with Cipriani, who was then his fellow-pupil, and from whose drawings so many of his later plates were engraved.

Having visited Rome, after leaving the Academy, at the age of 18 he was apprenticed to Joseph Wagner, at Venice, from whom he learned engraving. His first plates were engraved after Marco Ricci, Zuccarelli and others, and are not devoid of merit.

At the close of his apprenticeship he married Lucia Ferro, a Venetian lady of good family, and upon the invitation of Cardinal Bottari, removed to Rome.

In 1764, at the age of 37, he was persuaded by Dalton, Librarian to King George the Third, and who was then in Italy upon a Royal commission to purchase paintings, to come to England. Soon after his arrival he was appointed Engraver to the King with a salary of £300 a year.

His first important work was the series of etchings after the drawings of Guercino in the Royal collection, shortly followed by the engravings after the drawings by the great Bolognese, Roman, Florentine and Venetian masters, also in the collection of His Majesty.

Upon the foundation of the Royal Academy, in 1769, Bartolozzi was nominated as one of the original members. He contributed from time to time, during the next thirty years, to its exhibitions.

At the age of 74, after a residence of 38 years in England, Bartolozzi received a twice-repeated invitation, coupled with a promise of Knighthood and a pension, from the Prince Regent of Portugal to remove to Lisbon. This offer was accepted, and on November 2, 1802, he left England forever.

In Lisbon he still continued to work and teach until shortly before his death, which occurred after a brief and almost painless

illness, on March 7, 1815. He is buried in the Church of Sta. Isabel.

Notwithstanding the Italian origin of Bartolozzi, the fact that his principal works were executed in England has caused him to be generally looked upon as an English engraver. He is also often thought to have originated the stipple manner of engraving, but though he carried the technical fineness of the art to a perfection surpassing any subsequent work, the first artist to actually practice this style of engraving was a Frenchman—Demarteau—who taught it to Ryland and Picot, in Paris, and who in their turn brought the art to London at about the time of Bartolozzi's arrival in England.

Though Bartolozzi's name will always be mainly associated with stipple engraving, he is entitled to an equally high consideration as a line engraver—indeed, some authorities consider his line engravings to be his finest plates.

Of plates engraved by him we know of over two thousand, omitting his early works as an apprentice.

ANDREW W. TUER, "BARTOLOZZI AND HIS WORKS."

Engravings from a Series Entitled "Eighty-two Prints, Engraved by F. Bartolozzi, etc., from the Original Drawings of Giovanni Francesco Barbieri, Called Guercino, in the Collection of His Majesty."

Four Women, with a Boy. (T. 350.)

Three Women, with a Boy Lying Down. (T. 351.)

Virgin Mary, Joseph and Child, with a Globe. (T. 352.)

Three Women, with a Palette and Sketch of a Design. (T. 353.)

Virgin, Infant and Joseph, with an Angel Playing on a Violin.
(T. 354.)

Two Boys. (T. 357.)

Flora, with a Boy. (T. 360.)

Virgin, and Child Holding a Book. (T. 361.)

Old Man, Woman and Boy, with a Model of a Town. (T. 362.)

St. John in the Wilderness. (T. 363.)

Sophonisba, with a Bowl. (T. 364.)

- Warrior, with a Truncheon. (T. 365.)
 A Sibyl, with a Book. (T. 366.)
 A Turkish Woman Reading. (T. 367.)
 Queen Esther and King Ahasuerus. (T. 369.)
 A Vocal Concert. (T. 370.)
 A Sacrifice. (T. 371.)
 St. Matthew, with an Angel and a Book. (T. 372.)
 Virgin, Infant and St. John. (T. 373.)
 St. Paul Reading. (T. 375.)
 Eight Heads, Men and Women. (T. 376.)
 St. Jerome. (T. 382.)
 Young Woman in a Thoughtful Attitude. (T. 384.)
 Woman, with a Book. (T. 385.)
 Woman Studying. (T. 386.)
 Portrait of a Woman. (T. 387.)
 Portrait, with Naked Shoulders. (T. 390.)
 Woman, with a Turban. (T. 391.)
 Virgin Teaching the Infant Jesus. (T. 393.)
 The Almighty in the Clouds, with Two Boy Angels. (T. 394.)
 Lady, Boy and Two Old Men. (T. 396.)
 Cupid, with a Dart. (T. 398.)
 Salvator Mundi, with a Globe and a Cross. (T. 399.)
 Portrait of a Young Man. (T. 400.)
 The Cornaro Family. (T. 401.)
 Portrait of a Lady. (T. 402.)
 Two Young Women, One with Her Back Towards the Beholder.
 (T. 403.)
 A Pope with a Book. (T. 404.)
 Male Portrait, with Drapery Over Shoulders. (T. 405.)

*Other Prints Engraved from the Original Draw-
 ings of Giovanni Francesco Barbieri,
 Called Guercino.*

- Three Saints, the Virgin and Child in the Clouds.
 Mother and Child.
 Flora, with a Cupid.

Boys Playing with a Bird.
 Two Young Girls, One Holding a Cage.
 A Family Praying.
 A Boy Reading.
 Woman and Child, with a Cupid.
 Two Women and a Child.

Engravings from a Series Entitled "Original Designs of the Most Celebrated Masters of the Bolognese, Roman, Florentine and Venetian Schools, in His Majesty's Collection."

- Portrait of Leonardo da Vinci, drawn by himself. Stipple. (T. 677.)
 A Man's Head, large front face, after L. da Vinci. Stipple. (T. 682.)
 A plate of Mechanics, after L. da Vinci. Line engraving. (T. 683.)
 Three-quarter figure, after L. da Vinci. Stipple. (T. 684.)
 Dante and Other Poets, after L. da Vinci. Line engraving. (T. 685.)
 A Man's Head, after L. da Vinci. Stipple. (T. 686.)
 Female Head, after L. da Vinci. Line engraving. (T. 687.)
 Portrait of Annibal Caracci, drawn by himself. Stipple. (T. 689.)
 Abraham Entertaining Three Angels, after Lodovico Caracci. Line engraving. (T. 690.)
 An Old Man's Head, after Annibal Caracci. Stipple. (T. 691.)
 Jacob's Vision, after Lodovico Caracci. Line engraving. (T. 692.)
 A Monk's Head, after Annibal Caracci. Stipple. (T. 693.)
 Birth of Pyrrhus, after Agostino Caracci. (Plutarch, Vol. III., p. 1.) Line engraving and stipple. (T. 694.)
 Young Man's Head, after Annibal Caracci. Stipple. (T. 695.)
 Old Man's Head, after Annibal Caracci. Stipple. (T. 696.)

Other Prints Engraved After the Same Masters.

Night, after Annibal Caracci. Line.

"He was Wounded for Our Transgressions." Stipple. (Printed in colors.)

The First Lesson, after Guercino. Stipple.

Magdalen, after Sassoferrato. Stipple.

Stipple Engravings After G. B. Cipriani.

Geography.

The Distressed Mother.

Love Cares'd.

Prudence Endeavoring to Restrain Beauty from Following the Insinuations of Love.

Ceres.

Pomona.

Wisdom.

Cupids Bathing.

Cupid and Psyche.

A Naked Venus and Two Nymphs Asleep, Attended by Cupids.

Britannia Showing a Shield. Line and stipple.

Stipple Engravings After Angelica Kauffman.

Religion.

Griselda.

Cupid.

Una and the Lion.

A Woman Turned in Profile to the Right.

A Young Woman Withdrawing Her Veil.

Rinaldo and Armida.

Engravings After His Own Designs.

A South Sea Islander, for "Cook's Voyages to the Pacific Ocean." Line.

Finis Plate for "Cook's Voyages to the Pacific Ocean." Line.

Frontispiece for "W. Wheatstone's National Melodies." Line.

Portrait of a Lady. Stipple.

Other Engravings.

Hope, after J. H. Ramberg. Stipple.

Frontispiece for a book, after F. Vieira. Line.

WEIROTTER, FRANZ EDMUND. [GERMAN SCHOOL,
1730-1771.]

Born at Innsbruck in 1730.

Having learned the rudiments of design in his native city and at Mayence, he went to Paris, where he studied under J. G. Wille and became an able landscape draughtsman. He afterwards visited Italy, and on his return to Paris brought back a large collection of sketches.

In 1767 he was appointed Professor to the Vienna Academy, and died in Vienna in 1771. He etched a great number of plates of landscapes, views of ruins, cottages, bridges, churches, etc., which seem to have been well received.

ANDREAS ANDRESEN, "HANDBUCH FÜR KUPFERSTICHSAMMLER."

"Weiotter was very fond of picturesque buildings, of which he etched an immense variety, usually composing them very happily with other materials, such as marine subjects, figures and landscape. He had the great artistic quality of being able to reach the tonality he aimed at, in which he seems to have had a certainty equal to that of a painter, and many of his etchings are almost as complete, in this respect, as pictures. They are frequently luminous and agreeable in aspect; they are also much nearer to the feeling of modern students of the picturesque than the work of older masters usually is." (P. G. Hamerton, "Etching and Etchers," pp. 113-114.)

The Camp in the Woods.

Andresen, No. 4.

One of a series of twelve landscape plates dedicated by the etcher to J. G. Wille.

A Rustic Bridge.

Andresen, No. 7.

Second state.

From a drawing by Johann Friedrich Dietrich. A companion plate to "The Waterfall."

ZUCCHI, GUISEPPE. [ENGLISH SCHOOL.]

Son of Francesco Zucchi, and brother-in-law of Angelica Kauffman, several of whose designs he engraved.

Young Woman with a Rosary.

Head of a Man.

Head of a Soldier.

Landscape with a Castle.

After Claude Lorraine.

Saint Peter Repenting.

After Guercino.

TOROND, F. [ENGLISH SCHOOL.]

An English engraver and humorous draughtsman, practising about the middle of the eighteenth century, of whom nothing definite is known.

Head of a Man.

WOOLLETT, WILLIAM. [ENGLISH SCHOOL, 1735-1785.]

Born at Maidstone, Kent, August 15, 1735.

He was sent to London by his father, who placed him as apprentice to John Tinney, of Fleet Street, an inferior engraver, remembered only on account of his famous pupil. Later Woollett became a pupil of Vivares, but formed a style of his own, successfully combining the use of aqua-fortis, the dry-point and the burin, and producing landscape engravings of a perfection unknown before his time. In his exquisite prints, after Richard Wilson, he has impressed on the copper the very mind and feeling of that classic painter.

His plates, after Claude Lorraine, have never been surpassed.

In 1766 Woollett was received into the Incorporated Society of Artists, of which he subsequently became Secretary. On November 27, 1775, he was appointed Engraver to the King.

His character as a man was exemplary, and his contemporaries speak of him as being modest and amiable and free from jealousy of other artists.

He died in London, May 23, 1785, from the effects of an injury received some years before while playing at Dutch Pins. He was buried in old St. Pancras churchyard, and a memorial to him has since been placed in the west cloister of Westminster Abbey.

"With respect to the grand and sublime, the whole world cannot produce his equal." (Strutt.)

"His engravings are rivalled by none but the superb etchings of Claude." (Duplessis.)

Jacob and Laban. "Il Ponte."

From the painting by Claude Lorraine.

Proof before all letters; with only the coat of arms, the names of the artists and of the publisher, Boydell, traced with the needle.

The picture was, in 1869, in Col. Egremont Wyndham's collection at Petworth. Waagen. Treasures, III., p. 33. Smith. Cat. rais.; "Claude," No. 134.

Niobe.

From the painting by Richard Wilson.

The subject is taken from Ovid's Metamorphoses.

Engraved from the second picture of this subject painted by Richard Wilson, differing somewhat from the first, which is engraved by Samuel Smith. A similar picture is in the Vernon Gallery. Waagen. Treasures, I., p. 367. And another in the Bridgewater Gallery. Waagen. Treasures, II., p. 53.

Phaeton.

From the painting by Richard Wilson in the collection of His Grace, the Duke of Bridgewater.

Ceyx and Alcyone. A Marine View.

From the painting by Richard Wilson.

VITALBA, GIOVANNI. [ITALIAN OR ENGLISH SCHOOL, 1740-1791. (?)]

Born about 1740.

Flourished about 1765. He, like Bartolozzi, was a pupil of Wagner, upon whose style his early work is modelled.

In 1765 he came to England and studied under Bartolozzi. His later work shows strongly the influence of this artist. He was still living in 1790.

Saint Joseph and the Infant Saviour.

After a drawing by Guercino.

Angel and Child.

After a drawing by Guercino.

Virgin, with Angel Holding a Book.

After a drawing by Guercino.

A Man in Meditation.

After a drawing by Guercino.

A Young Man in Meditation.

After a drawing by Guercino.

NOBLE, GEORGE. [ENGLISH SCHOOL.]

Pupil of Bartolozzi.

The Singing Lesson.

After a drawing by Guercino.

BIRCHALL, T. [ENGLISH SCHOOL.]

Painting.

After a design by Angelica Kauffman.

KAUFFMAN, MARIA ANNA ANGELICA CATHARINA.

[ENGLISH SCHOOL, 1741-1807.]

Born at Chur, in the Grisons, in 1741.

Pupil of her father, Johann Joseph Kauffman.

So rapid was her progress in painting, that in 1754 the family moved to Milan, in order that Angelica might spend her time in copying the works of the best masters.

In 1757 her mother died, and the family then went to Florence, and in 1759 to Rome, where her talents excited the greatest admiration.

In 1764 she went to Venice and in the next year moved to England, where she was received with distinction, and upon the foundation of the Royal Academy, in 1768, was nominated one of the thirty-six original members.

There is still some uncertainty concerning her reported marriage with a Swedish Count, de Horn, but she seems to have rid herself of him in some way, since in 1781 she married Antonio Zucchi, a Venetian painter and an associate of the Royal Academy, and left London with him a few days after the ceremony.

In 1783 she moved, with her husband, to Rome, where she died in 1807. She is buried in Sant' Andrea delle Frate.

She etched a dozen or more plates. They are executed with taste and spirit.

Portrait of Angelica Kauffman.

Etched in 1770 from her own design.

DELÂTRE, JEAN MARIE. [ENGLISH SCHOOL, 1745-1840.]

Born at Abbeville in 1745.

After working for some time in Paris, he came, in 1770, to London, where he became Bartolozzi's pupil in the stippled manner of engraving and, later, his principal assistant.

He engraved many plates after Angelica Kauffman, G. B. Cipriani and other artists in a very delicate and finished manner.

He was one of the Governors of the Society of Engravers, and in his later years was a pensioner of Peter Harvey's Society.

Died June 30, 1840.

Cupid and Psyche.

After F. Bartolozzi.

Peace and Temperance.

After Angelica Kauffman.

SHARP, WILLIAM. [ENGLISH SCHOOL, 1749-1824.]

Born in London, January 29, 1749.

At an early age he showed a strong inclination for drawing, and was apprenticed by his father, a gunmaker of some repute, to Barak Longmater, an engraver on plate, who was also well skilled in heraldry.

At the expiration of his term of apprenticeship he commenced business as a card-plate engraver, and in 1775 executed his plate of "Hector" (an old lion, at that time an inmate of the Tower of London) from his own drawing. This engraving brought him some recognition, but his reputation was more widely spread by his engravings after some of Stothard's designs for the "Novelist's Magazine."

In 1782 Alderman Boydell published Sharp's plate of "Alfred the Great Dividing His Loaf with the Pilgrim," after Benjamin West, and three years later, in 1785, the masterpiece of the engraver, "The Doctors of the Church," appeared.

From this time onward fine plates were produced in quick succession. Few engravers have been so equal, yet so varied; few translators so true, yet so original.

His professional fame was widely spread even in his lifetime, and in 1814 he was elected a member of the Imperial Academy at Vienna, and of the Royal Academy of Bavaria.

Sir Joshua Reynolds desired to propose him for membership in the Royal Academy (London), but Sharp preferred to remain outside the institution that excluded such engravers as Sir Robert Strange and William Woollett.

His last important plate, "Mary Magdalen," after Guido Reni, was finished in 1822, in the seventy-fourth year of his age, and shows no signs of failing powers.

He died at Chiswick on July 25, 1824, and lies buried in the churchyard at that place, where Hogarth and De Loutherbourg also lie.

W. S. BAKER, "WILLIAM SHARP, ENGRAVER."

CHARLES SUMNER, "THE BEST PORTRAITS IN ENGRAVING."

The Doctors of the Church.

Baker, No. 13.

After the painting by Guido Reni.

"The picture, formerly in the Houghton Gallery, now in the Imperial Gallery at St. Petersburg, painted for Paul V., represents the four Latin Doctors of the Church, St. Jerome, St. Ambrose, St. Augustine and St. Gregory, arguing and consulting their great books for the authorities on the subject of the favorite doctrine of the Catholic Church, the 'Immaculate Conception,' which was confirmed by Pope Paul V. in a bull issued in 1617. With the four Doctors are presented St. John Damascene and St. Ildefonso, who were especial defenders of the doctrine.

This picture, painted in Guido's early and more powerful manner, was eminently suited to the innate vigor of the engraver, and his translation of it is a work of art in its truest sense. Every part of it is managed with the most consummate skill, and in the finest keeping; the drapery well and nobly arranged, the deep thought and character of each head admirably rendered, the anatomy most carefully developed, and the drawing perfect; a profound sense of meditation pervades the whole, well fitting the character of the scene. Sharp considered it his best work." (W. S. Baker, "William Sharp, Engraver," pp. 14-15.)

"His splendid qualities appear in the Doctors of the Church, which has taken its place as the first of English engravings. . . . I remember well that this engraving by Sharp was one of the few ornaments in the drawing-room of Macaulay when I last saw him, shortly before his lamented death." (Charles Sumner, "The Best Portraits in Engraving," pp. 29-30.)

Portrait of John Hunter.

Baker, No. 54.

After the painting by Sir Joshua Reynolds.

"It is of portraits especially that I write, and here Sharp is truly eminent. All that he did was well done; but two were models; that of Mr. Boulton, a strong, well-developed country gentleman, admirably executed, and that of John Hunter, the eminent surgeon, after the painting by Sir Joshua Reynolds, in the London College of Surgeons, unquestionably the foremost portrait in English art, and the coequal companion of the great portraits of the past; but here the engraver united his rare gifts with those of the painter." (Charles Sumner, "The Best Portraits in Engraving," p. 30.)

MARCUARD, ROBERT SAMUEL. [ENGLISH SCHOOL, 1751-1792.(?)]

An English designer and engraver. Born in 1751, died about 1792. He was a pupil of Bartolozzi, whose manner of engraving he followed, and was considered one of the best scholars of that master.

Music.

After P. da Cortona.

DIGHTON, ROBERT. [ENGLISH SCHOOL, 1752-1814.]

Born in 1752.

An English portrait painter and caricaturist. He occasionally exhibited at the Royal Academy.

In 1799 he brought out a "Book of Heads," and thenceforth devoted himself to caricature.

He is, however, chiefly remembered in connection with thefts of prints from the British Museum between the years 1794 and 1806. (See LOUIS FAGAN, "Collectors' Marks," pp. 24-26.)

Dighton died in London in 1814.

Head of an Old Man.

After Guercino.

The Angel Appearing to Joseph.

After Guercino.

Old Man with a Staff.

After Guercino.

A Vocal Concert.

After Guercino.

STUBBS, GEORGE TOWNLEY. [ENGLISH SCHOOL, 1756-1815.]

Born 1756, died 1815.

Son of George Stubbs, A. R. A. (1724-1806.)

He engraved, in mezzotint, several of his father's pictures of animals, and a few plates after the works of others.

The Combat.

After the painting by George Stubbs.

BARTSCH, ADAM. [GERMAN SCHOOL, 1757-1821.]

Born at Vienna in 1757.

Pupil of Schmützer. In 1775 he published designs of medals made during the reign of Maria Theresa, and subsequently engraved many plates, some from the works of the great masters and some from his own compositions.

He was principal keeper of the Imperial and Royal Gallery, at Vienna, and the author of "Le Peintre Graveur," in 21 volumes. He also published catalogues of the Etchings of Rembrandt and his scholars, and of the works of Guido Reni, Lucas van Leyden and other artists.

Bartsch died at Vienna in 1821.

Boys with a Cloak.

Etched in 1805 from a design by Guercino.

TOMKINS, PELTRO WILLIAM. [ENGLISH SCHOOL, 1760-1840.]

Born in London in 1760.

The son of William Tomkins, A. R. A., a landscape painter. A pupil of Bartolozzi, who appears to have entertained for him almost the affection of a parent; and said of him: "He is my son in art; he can do all that I can in this way, and I hope will do more." His reputation as an engraver in the stipple manner was early established, and in 1793 he was appointed Engraver to Queen Charlotte. Many of his plates are very beautiful, some being of such fineness that they cannot be distinguished from those of his master—Bartolozzi.

He died April 22, 1840.

A Figure With Drapery; Perhaps Dante.

After L. da Vinci.

Head of a Girl.

After L. da Vinci.

Apotheosis of Saint Francis.

After Lodovico Caracci.

An Allegorical Composition.

After L. da Vinci.

FONTANA, PIETRO. [ITALIAN SCHOOL, 1763-1837.]

Born at Bassano in 1763. Died at Rome in 1837. His style is modelled upon that of Volpato and Raphael Morghen.

The Venus de Medici.

Engraved, in Rome, in 1819.

The original marble statue is in Florence.

SCHIAVONETTI, LOUIS. [ENGLISH SCHOOL, 1765-1810.]

Born at Bassano, in the territory of the Venetian Republic, on April 1, 1765.

He was the son of a stationer, and from his earliest years showed a remarkable taste for art.

At the age of thirteen he was placed as pupil with Giulio Golini, but at the death of his master, in 1781, commenced to study the process of engraving with Lorio.

In 1790, at the invitation of Bartolozzi, Schiavonetti came to England and was there largely employed by the publishers on book illustrations. He was eminent both in the line and stipple methods of engraving and often used them in combination.

He died at Brompton, June 7, 1810.

ANDREW W. TUER, "BARTOLOZZI AND HIS WORKS," Vol. II., pp. 64-65.

The Virgin, Child and Saint Anne.

From the drawing by A. Caracci in His Majesty's Collection.

WARD, WILLIAM. [ENGLISH SCHOOL, 1766-1826.]

Born in London, 1766. Died December 21, 1826. Brother of James Ward, the celebrated animal painter, and father of W. J. and M. T. Ward. Brother-in-law of George Morland, after whose paintings many of his finest plates were engraved.

In 1814 he was elected an Associate of the Royal Academy, and was appointed mezzotint engraver to the Prince Regent and the Duke of York.

He died very suddenly, December 1, 1826.

JOHN CHALONER SMITH, "BRITISH MEZZOTINTO PORTRAITS," Vol. IV., pp. 1453-1487.

Portrait of Count Platoff.

Smith, No. 68, page 1477.

From the painting by T. Phillips, R. A.

The horses were painted by James Ward, R. A.

Count Platoff was born in Southern Russia, about 1765. He was Hetman or Chief of the Cossacks of the Don, and rendered great services as a cavalry general in the campaigns from 1806-1815. He died in February, 1818.

AUDOUIN, PIERRE. [FRENCH SCHOOL, 1768-1822.]

Born in Paris in 1768.

A pupil of Beauvarlet.

He engraved a number of plates for the "Musée Français," published by Laurent, and several after some of the finest works of the Dutch and Italian masters.

He died in Paris in 1822.

A Girl With an Arrow. ("Il n'est plus tems.")

From the painting by P. Bouillon.

FREY, JAN PIETER VAN or DE. [DUTCH SCHOOL,
1770-1834.]

Born at Amsterdam in 1770.

A pupil of Jacob Lauwers.

Deprived by nature of the use of his right hand, he had the courage to practice the art of etching with his left, and by industry and application overcame every difficulty.

He became distinguished in his profession and settled in Paris, where he died in 1834.

He etched many plates in a spirited manner, after the works of Rembrandt, Flinck and Gerard Dow.

Portrait of Rembrandt.

From the painting by Rembrandt.

WATTIER, EMILE. [FRENCH SCHOOL, 1800-1868.]

Born in Paris, 1800.

Painter, lithographer, caricaturist, engraver and vignettist.

His work is varied in subject and unequal in merit, but his best subjects are after Watteau and Boucher.

Died 1868.

L'Amour Vendangeur.

Lithograph, after Boucher.

Cupidons Volants.

Lithograph, after Boucher.

PANNIER, JACQUES ÉTIENNE. [FRENCH SCHOOL, 1802-
1869.]

Born in Paris in 1802. Died in 1869.

Pupil of Abel and of Pujol.

Between the years 1834 and 1841 his attention was given to

painting, and he exhibited a number of works. Later, he devoted himself to engraving and produced many finely finished plates; mostly small in size.

Portrait of a Young Man.

From the painting by Velasquez.

Engraved in 1846, as Velasquez's own portrait.

The original painting is in the Historical Museum at Versailles.

WORKS OF CONTEMPORARY ETCHERS.

NOTE: *The Artists whose works follow are arranged in Alphabetical and not in Chronological Order.*

APPIAN, ADOLPHE. [FRENCH SCHOOL.]

Born at Lyons in 1819.

He studied painting under Corot and Daubigny, and etched a number of beautiful landscape plates. His charcoal drawings, also, are highly esteemed.

"My admiration for Appian's work as an etcher (he is a charming painter also) was already great several years ago, but the more I see how rare his qualities are in contemporary art, or in any art, the more I feel disposed to value them. His work is always quite easy and graceful in manner, never strained, never betraying an effort, and it hardly ever fails to charm by a most delicate feeling for the poetry of natural landscape.

His drawing of branches and trees, whenever they happen to come clearly against what is behind them, is always perfectly delightful, and quite as much detailed as it need be, with light and shade hinted at or expressed almost to the very extremity of a twig." (P. G. Hamerton, "Etching and Etchers," pp. 202-203.)

HENRI BERALDI, "LES GRAVEURS DU XIX^e. SIÈCLE," Vol. I., pp. 16-17.

P. G. HAMERTON, "ETCHING AND ETCHERS," pp. 202-207.

Souvenir.

"Nothing is more difficult than the treatment of the sky in etching, and the best way generally is to leave the open sky quite blank, preserving thus its serenity at the expense of its gradation. If any shading is attempted it must not be mechanical, which would be fatal to the harmony of the plate. In the present instance the sky is shaded in fine taste with strokes, generally horizontal in tendency, but never stiffly horizontal. As the sky is lightly bitten the effect is good." (P. G. Hamerton, "Etching and Etchers," p. 205.)

Un Rocher dans Les Communaux de Rix.

Banks of a Brook at Rossillon.

BRACQUEMOND, FÉLIX. [FRENCH SCHOOL.]

Born in Paris in 1833.

He studied painting under Joseph Guichard, who was a pupil of Ingres, and sent his first picture to the Salon when he was nineteen years old—this was a portrait of his grandmother and was of a quality to attract the attention of Théophile Gautier.

The next year, in 1853, Bracquemond exhibited a portrait of himself which received favorable mention from many critics. This portrait is the one etched by Rajon and represents Bracquemond standing and holding a jar of acid.

In 1849 his first etchings were made, and so rapid was his progress in this art that three years later one of his finest plates was executed—" *Le Haut d'un Battant de Porte*."

Although his remarkable powers as an etcher were recognized by artists and a few of the critics, the general *buying* public and the government gave him little encouragement. His etched portrait of Erasmus, after the painting by Holbein, which had been ordered by the Minister of Fine Arts for the Chalcographie du Louvre, was refused by the Salon jury in 1863.

It was while studying the original of the "Erasmus" in the Louvre that Bracquemond was first attracted to the enamels of Limousin. He endeavored to make portraits in this manner and eventually studied the technical process under Deck.

In 1872 he was offered the position of Director of the Art Department at the establishment of Haviland, at Limoges.

Here he designed porcelain of all kinds, from the smallest dinner plate to the celebrated "Centennial Commemorative Vase," exhibited at the Philadelphia Exhibition of 1876.

Bracquemond has etched over six hundred plates and has received all the medals, including the grand medal of honor in 1884. (It should have been given to him years before !)

He was made, in 1889, an officer of the Legion of Honor, and at the Universal Exposition was appointed a member of the Jury on Etching.

HENRI BERALDI, "LES GRAVEURS DU XIX^e. SIÈCLE," Vol. III.

P. G. HAMERTON, "ETCHING AND ETCHERS," pp. 224-225.

Lapwings and Teal. (Vanneaux et Sarcelles.)

"Each bird is studied separately, the whole force of the artist's attention being concentrated upon it exclusively, without embracing the composition as a whole. A large flower comes against the

nearest lapwing ; every petal of it is strongly outlined, and then the surface is flatly shaded without any modulation from incident of light. The principle of this work is not at all a bad principle for some kinds of decoration ; it is quite right on a dinner service or a screen, and we are very familiar with it in Japanese art ; but it is wrong in pictorial art, and consequently in artistic etching, which ought to be synthetic above all things." (P. G. Hamerton, "Etching and Etchers," p. 225.)

BUHOT, FÉLIX. [FRENCH SCHOOL.]

Born at Valognes in 1847.

In 1865 the Faculty of Caen conferred upon him the degree of Bachelor of Letters.

At the close of the year 1865, Buhot moved to Paris, where, for a time, he continued his literary studies, but in the next year entered the studio of Lecocq de Boisbaudran.

He next went through the course at the School of Fine Arts and the studio of Pils, and finally studied under the marine painter, Jules Noël.

In 1870 the outbreak of war ended, for the time being, his art studies. He was enrolled in the militia of Brittany, which fought under General Chanzy against the Germans.

Buhot rose to the rank of sergeant-major and at the close of the war returned to the university, where he became a teacher in the Collège Rollin.

Four years later, having perfected a new system of instruction in drawing, he left the Collège Rollin and took a studio in the Passage de l'Elysée des Beaux Arts, where he devoted himself entirely to his art.

In 1888 the first public exhibition, in America, of his collected work, was made by Messrs. Frederick Keppel & Co., and since that time his reputation as an original artist has been unquestioned by the majority of print collectors in America.

HENRI BERALDI, "LES GRAVEURS DU XIX^e. SIÈCLE," Vol. IV., pp. 25-35.

PHILIPPE BURTY, "FÉLIX BUHOT, PAINTER AND ETCHER." Harper's Monthly Magazine, February, 1888.

The Embarcation.

DETAILLE, JEAN BAPTISTE EDOUARD. [FRENCH SCHOOL.]

Born in Paris, October 5, 1848.

"Detaille, a favorite pupil of Meissonnier, who has become celebrated as a painter very early in life, etches with consummate ease and skill, which may be attributed to his habit of making clever *croquis* of what he sees for subsequent use in his pictures.

His two plates, *Un Uhlan* and *Trompette de Chasseurs*, are as good as anything well can be in that light-handed, sketchy manner, being full of the closest observation expressed with admirable ease. Any critic can say that these are 'mere sketches,' because all the paper is not blackened ; but he who knows what good drawing is, and where to look for it, will find more of it in a horse's leg by Detaille, sketched from memory in five minutes, than in many a laboured engraving." (P. G. Hamerton, "Etching and Etchers," p. 235.)

HENRI BERALDI, "LES GRAVEURS DU XIX^e. SIÈCLE," Vol. V., p. 208.

P. G. HAMERTON, "ETCHING AND ETCHERS." p. 235.

Un Uhlan.

Trompette de Chasseurs à Cheval.

GILLI, ALBERTO MASO. [ITALIAN SCHOOL.]

Painter and etcher. Pupil of the Ecole des Beaux Arts of Turin. Has exhibited in Paris since 1870.

"Alberto Maso Gilli is an excessively skillful realist, who represents the comedy of bourgeois existence with undeniable force, both of expression and execution, but it is a kind of talent which, though startling for the vivid reality of its effects, is essentially vulgar in more respects than one. The very brilliance of the *trompe l'œil*, so successfully aimed at, is vulgar in itself. Every imaginable artifice is resorted to in order to obtain a deceptive relief. Figures are set in strong lamplight against black backgrounds till they stand out like models, and they are shaded with a completeness that leaves nothing to the imagination. There can be no question, however, as to the manual and technical power with which the purpose is accomplished ; sometimes, indeed, the

technical power is so striking, that a more refined artist might well envy the possession of it." (P. G. Hamerton, "Etching and Etchers," pp. 141-142.)

HENRI BERALDI, "LES GRAVEURS DU XIX^e. SIÈCLE," Vol. VII., pp. 144-145.

P. G. HAMERTON, "ETCHING AND ETCHERS," pp. 141-142.

A Reproach. (Un Rimprovero.)

Beraldi, No. 7.

Etched in 1874.

"In '*Un Rimprovero*' a wife is taking a malicious pleasure in letting her husband know that she is aware of some infidelity; the woman's face is for the most part in strong shadow, and it would be difficult to find in the greatest works of the greatest masters a more thorough piece of work than the shading of that face, in which every gradation is attended to, and every reflection, even to the faintest. The different expressions of the two faces are as life-like as they possibly can be, but all this technical and other ability is employed to tickle the tastes of a very low section of the vulgar continental public." (P. G. Hamerton, "Etching and Etchers," p. 142.)

GRAVESANDE, CHARLES STORM VAN'S. [DUTCH SCHOOL.]

Born at Bréda in 1841.

Educated at the University of Leyden. Resident in Brussels since 1868. It was in Brussels that Gravesande, at the suggestion of Félixien Rops, first commenced the practice of etching.

"Carel Nicolaas Storm van S' Gravesande is a Dutch gentleman, with the title of Jonkeer, and a son of the Vice-President of the House of Representatives, who is also a member of the Council of State. He studied for the bar, and took the degree of Doctor of Law at the University of Leyden, but having a strong taste for art, quitted legal studies for the career of a painter, to which he has remained faithful since, for the occasional pursuit of etching can scarcely be considered an infidelity to the Muse of Painting, however jealous she may be.

There are few etchers in any age who are at the same time

simple in their methods of work, and original. The proportion of such etchers at the present day is small indeed. There have never been so many etchers at one time as there are now, yet out of the hundreds who practice the art it is difficult to find more than a very few who express ideas of their own directly and harmoniously. . . . The power of etching simply and beautifully at the same time is very rare. It has always seemed to me, and it seems to me still, that this gift is THE gift for an etcher." (P. G. Hamerton, "Etching and Etchers," pp. 133-137.)

The first exhibition in America of the collected work, in etching, of Gravesande was made in December, 1884, by Messrs. Frederick Keppel & Co. In this exhibition were shown 188 pieces, comprising all the plates that the artist had then executed.

In January and February, 1887, another exhibition of his work was made at the Boston Museum of Fine Arts; and in February, 1889, a third exhibition was made by Messrs. Frederick Keppel & Co. There were shown in this third collection one hundred drawings and water colors and ninety-four etchings, executed since 1884, showing, together with the first exhibition, the entire etched work of the artist up to that time.

Professor Richard A. Rice, of Williams College, who had, in 1887, compiled the catalogue for the collection shown at the Boston Museum of Fine Arts, contributed, at this time, an introduction to the catalogue of this third exhibition.

HENRI BERARDI, "LES GRAVEURS DU XIX^e. SIÈCLE," Vol. VII., pp. 223-228.

P. G. HAMERTON, "ETCHING AND ETCHERS," pp. 133-137.

Souvenir des Cressonnières a Venles.

Beraldi, No. 63.

Le Retour de la Pêche.

Beraldi, No. 75.

"The woodwork is powerfully etched in line. The scene is poetical and impressive, but not beautiful." (P. G. Hamerton, "Etching and Etchers," p. 137.)

HADEN, SIR FRANCIS SEYMOUR. [ENGLISH SCHOOL.]

Francis Seymour Haden was born in London on the 16th of September, 1818. His father was a celebrated physician and musical amateur.

In 1837 he took the medical course at the University of London, that of the Sorbonne (Paris) in 1838, and filled in 1839 the post of anatomist at the Military Hospital of Grenoble.

In 1840 he returned to Paris and passed his final examinations in medicine and surgery. In 1842 he became a Fellow of the Royal College of Surgeons.

In 1843 and 1844 he travelled through Italy with his friends, Duval Le Camus and Colonel Guibout, and it was at this time that the drawings for his first etchings (Drake, Nos. 1 to 6) were made.

In 1850, through his efforts, the Hospital for Incurables was founded. It is to-day a Royal Hospital.

At the second Universal Exhibition at London, in 1852, he was, with Nélaton, appointed to make a report upon the section of surgical appliances and instruments.

It will be seen, therefore, that in the life of this busy and successful surgeon there was left little time for the active practice of art, and it was during an enforced holiday, necessitated by overwork, that the majority of his earlier plates were etched.

M. Philippe Burty, criticising the Salon of 1859, discovered to the art world of Paris, in an eloquent article, the etchings of Seymour Haden, and in 1862 (having, meanwhile, made the acquaintance of the artist and thoroughly studied his etchings) published, in the "*Gazette des Beaux Arts*," the first catalogue of his etchings, then numbering about sixty plates.

In 1866 appeared the now famous "*Etudes à l'eau forte*," containing thirty etchings, including title, head and tail pieces, with critical and descriptive text by M. Philippe Burty. The number of copies was limited to 250, but only 180 sets were printed, as some of the plates then began to show signs of wear. The greatest care was taken with the printing of the etchings, all inferior impressions being destroyed, so that the publication—a grand artistic success—was a financial loss to the artist.

M. Beraldi notes, amongst others, two points of interest, innovations at that time, concerning this publication. Firstly, that the "*Etudes à l'eau forte*" was published not as a *book* nor as an *album*, but as a *portfolio of etchings*; and secondly, that instead of being printed with wide margins the etchings were trimmed to small margins and mounted upon bristol board.

Mr. Hamerton writes, "No issue of etchings ever had such rapid and complete success. The reviews of them were very numerous; all the London papers noticed them, and every review was in a strain of almost unmixed eulogy. The subscription list was rapidly filled, though the price went beyond even English custom, and in a few weeks one of the busiest surgeons in London found himself one of its most celebrated artists."

No Englishman (unless it be the late Philip Gilbert Hamerton, by his book "Etching and Etchers") contributed so much toward the revival of etching in England as did Seymour Haden. Through his efforts the Association of Painter-Etchers was founded, and when, later, it was raised, by decree of the Sovereign, to the degree of a Royal Society, Seymour Haden was elected as its first President. As President and founder, therefore, of the Royal Society of Painter-Etchers it was, that in 1894 the honor of knighthood was conferred upon him by Queen Victoria.

He has etched over two hundred plates, and his etchings of landscapes rank as being the finest of this (or perhaps any) century.

SIR WILLIAM RICHARD DRAKE, F. S. A., "A DESCRIPTIVE CATALOGUE OF THE ETCHED WORK OF FRANCIS SEYMOUR HADEN."

HENRI BERALDI, "LES GRAVEURS DU XIX^e. SIÈCLE," Vol. VIII., pp. 13-56.

P. G. HAMERTON, "ETCHING AND ETCHERS," pp. 294-315.

P. G. HAMERTON, "MR. SEYMOUR HADEN'S ETCHINGS." Scribner's Monthly Magazine, August, 1880.

FREDERICK KEPPEL, "THE MODERN DISCIPLES OF REMBRANDT."

FREDERICK WEDMORE, "FOUR MASTERS OF ETCHING," pp. 1-II.

FREDERICK WEDMORE, "ETCHING IN ENGLAND," pp. 45-61.

Egham.

Drake, No. 14.

Third state. Published in "Etudes à l'eau forte." (No. XII.)

The plate is destroyed.

Egham Lock.

Drake, No. 15.

First state. Published in the "Gazette des Beaux Arts," first series, Vol. XVII., 1864, p. 358.

The plate has been mezzotinted, and a few impressions have been taken from it.

The artist writes of these two plates that they were done on the same day and from the same spot—one looking up and the other down the river.

Fulham.

Drake, No. 18.

Second state. Published in the later numbers of "Etudes à l'eau forte," in substitution for the first state.

Whistler's House, Old Chelsea.

Drake, No. 47.

Only state. Published in "Etudes à l'eau forte." (No. VIII.)

The plate is destroyed.

The tide is out, and the mud (in which are embedded a number of broken boats, lighters and coal barges) is exposed. On the left, Lindsay Row; and beyond and to the right, Old Chelsea Church and Battersea Bridge. A stellated mark, like a small sun, distinguishes the chimneys of Whistler's House.

"Great care was taken in the drawing of this plate, especially in the foreshortening of the barges, which gave me infinite trouble I remember. It wore out very soon and had to be destroyed before it had given its full quota of impressions." (Manuscript note by Seymour Haden, in a copy of the catalogue of his etchings by Sir William Drake.)

"There is magnificent power of drawing in this etching, and brilliant arrangement of lights and darks. The foreshortening of the bows of the barges, as seen from the sterns, is as good a piece of work as one might hope to find in the Royal Academy, and there is not a marine painter living who would have drawn these barges better. Their immense force as darks gives great delicacy to the bridge, and the light foliage beyond it; and their cumbrous weight as a united mass adds greatly to the thread-like tenuity of the rigging in the distance." (P. G. Hamerton, "Etching and Etchers," p. 302.)

A Brig at Anchor.

Drake, No. 130.

Only state.

Published in the "Portfolio," 1876, p. 116.

HARDY, HEYWOOD. [ENGLISH SCHOOL.]

Born in England. A contemporary painter and etcher. He has exhibited at the Royal Academy and at the Grosvenor Gallery.

Head of a Horse.

From his own design.

JACQUE, CHARLES. [FRENCH SCHOOL.]

"Charles Jacque was born in Paris in 1813. At the age of seventeen he was placed with a geographical engraver, but did not like the work, and enlisted as a soldier. His military career lasted seven years, during which he was present at the siege of Antwerp. After his return to the life of a civilian, Jacque spent two years in England where he worked as a draughtsman on wood; and these seem to have been his only absences from France. He had relations in Burgundy, and during his visits to these relations he found the material for many of his best etchings. Burgundy is a very good country for an etcher; the rustic life is more than usually picturesque, and there are plenty of old buildings and bits of good landscape. The true French picturesque is seldom seen in greater perfection than in Burgundy; it exists there in the most profuse abundance, but in odd places where no one but an artist would know how to discover it. Jacque had the right instinct for material of this kind, and made good use of it, as many an etching of his still testifies.

Of his quality as an etcher it is not easy to speak briefly. Some of his works are manly, others effeminate; some are imitative, others in a high degree interpretative; some are rapid and intuitive, others slow and painfully laborious. The total result is that he will certainly be remembered as one of the master etchers of our time. He has etched more than four hundred plates, and out of these hundreds a selection might be made which, in its way, would bear a comparison with much of the most famous work of past centuries." (P. G. Hamerton, "Etching and Etchers," pp. 189-194.)

HENRI BERALDI, "LES GRAVEURS DU XIX^e. SIÈCLE," Vol. VIII., pp. 163-192.

J. J. GUIFFREY, "L'ŒUVRE DE CHARLES JACQUE, CATALOGUE DE SES EAUX-FORTES ET POINTES SÈCHES."

P. G. HAMERTON, "ETCHING AND ETCHERS," pp. 189-194.

A Naked Woman by a Stream.

Guiffrey, No. 140.

A Marsh.

Guiffrey, No. 173.

Second state, with the added work in the sky and roulette work in the foreground.

Etched in December, 1864.

Landscape, With a Wagon.

Guiffrey, No. 246.

Dry point, made in 1843.

The Little Shepherdess.

Etched from his painting of the same subject.

JACQUEMART, JULES. [FRENCH SCHOOL.]

Born in 1837.

The son of Albert Jacquemart (a connoisseur in art and the author, amongst other books, of a "History of Porcelain," "History of Furniture," and "History of Ceramics") it seems fitting that Jules Jacquemart should have been the great etcher of objects of vertu.

In 1859 his first plates were published in the "Gazette des Beaux Arts," and in 1862 the twenty-six plates illustrating his father's work, the "History of Porcelain" appeared, at once establishing his reputation as one of the most wonderful etchers of his time, or indeed of any time in the history of art.

Mr. Hamerton, writing in 1875, says: "When Jacquemart illustrated porcelain for a work of his father, 'Histoire de la Porcelaine,' he began to be inimitable; and when he was commissioned by M. Barbier de Jouy to illustrate the jewels of the Louvre ('Les Gemmes et Joyaux de la Couronne,' a masterpiece in sixty plates, etched in 1864) he stood at last on his own ground, master of his subject, master of his means, safe from all human rivalry, a prince in a little fairy principedom of his own, full of

enchanted treasures, full of gold and opal and pearls, of porphyry and sardonyx and agate, of jasper and lapis lazuli, all in the deepest and truest sense his own; for what rich man ever so truly possessed these things?"

In 1869 he received the cross of the Legion of Honor, and in 1873, owing to a serious illness, a fever of the typhoid kind, caught in Vienna, where he was one of the jury of the International Exhibition, his career as an etcher practically terminated.

He died at Paris in 1880.

His etchings number almost four hundred. All show his wonderful lightness and certainty of hand in recording that which he saw. Trial proofs or impressions from unfinished plates are of the greatest rarity.

HENRI BERALDI, "LES GRAVEURS DU XIX^e. SIÈCLE," pp. 192-213.

LOUIS GONSE, "L'ŒUVRE DE JULES JACQUEMART."

P. G. HAMERTON, "ETCHING AND ETCHERS," pp. 183-188, 382-387.

FREDERICK WEDMORE, "FOUR MASTERS OF ETCHING," pp. 12-27.

"Le Soldat et la Fillette qui rit."

Gonse, No. 268.

Etched from the painting by Van der Meer, of Delft, in the collection of M. Léopold Double. Published in the "Gazette des Beaux Arts," November, 1866.

"This picture, one of the best of this master, has furnished to Jules Jacquemart the subject of one of his most astounding etchings. The Cavalier, seen from behind and in shadow, and the young girl in full light, with her white fichu, form the most beautiful arrangement in black and white that I have seen." (Louis Gonse, "L'Œuvre de Jules Jacquemart," p. 56.)

"Once or twice he was very strong in the reproduction of the Dutch portrait painters; but as far as Dutch painting is concerned, he is strongest of all when he interprets, as in one now celebrated etching, Jan van der Meer, of Delft. *Der Soldat und das lachende Mädchen* was one of the most noteworthy pieces in the rich cabinet of M. Léopold Double. The big and somewhat blustering trooper, common in Dutch art, sits here engaging the attention of that pointed-faced, subtle, but vivacious maiden peculiar to Van der Meer. Behind the two, who are occupied in contented gazing and contented talk, is the bare sunlit wall, spread only with its map or chart—the Dutchman made his wall as instructive as

Joseph Surface made his screen—and by the side of the couple, throwing its brilliant yet modulated light on the woman's face and on the background, is the intricately patterned window, the airy lattice. Rarely was a master's subject or a master's method better interpreted than in this print." (Frederick Wedmore, "Four Masters of Etching," p. 24.)

JONGKIND, JOHANN BARTHOLD. [DUTCH SCHOOL.]

Born at Latrop, in Holland, in 1819.

A pupil of Isabey.

"Jongkind is invaluable to the student of etching as an example of simple line-work pushed to its utmost extreme. He gives as few lines as possible, never dissimulating them, and never attempting any shade or gradation that would require much craft of biting. Such biting as he does give is quite simple and decided, about three bitings to each plate—a good vigorous black (no mistake about that), a middle tint, and a pale tint for distance.

'Could not any child of ten years old do as well?' The true answer to this question (it is not an imaginary question) is, that, rude as this sketching looks, and imperfect in many respects as it really is, the qualities which belong to it are never attained in art without the combination of talent approaching to genius, and study of a very observant and earnest kind, quite beyond any possible experience of infancy. . . . There is something approaching to sublimity in the courage which was needed to send plates of this description to the printer." (P. G. Hamerton, "Etching and Etchers," pp. 128-132.)

P. G. HAMERTON, "ETCHING AND ETCHERS," pp. 128-132.

Entrance to the Port of Honfleur.

Beraldi, No. 12.

Dated 1863.

"As there are no clouds in the sky, the artist has wisely left it perfectly blank. The water is expressed by a few widely separated wave-marks. The steamer close to the pier (apparently a mere confusion of blotted black lines) is a very clever representation of the *effect* of a steamer upon the eye at that distance. All these details are remarkable for great liveliness and motion, and as in all Jongkind's etchings, when anything is moving at all, we are made to see and feel that it is moving." (P. G. Hamerton, "Etching and Etchers," p. 131.)

LALANNE, MAXIME. [FRENCH SCHOOL.]

Born at Bordeaux in 1827.

Pupil of Gigoux. One of the founders of the Société des Aqua-Fortistes.

In 1866 he published a treatise on etching, which still maintains its place as a standard text-book for the etcher.

It was translated into English in 1880 by Mr. S. R. Koehler, of the Boston Museum of Fine Arts.

At the Salon of 1866 Lalanne was awarded a medal for the two etchings he exhibited. In 1874 he received a medal of the third class for his etchings, and in the following year was made a Chevalier of the Legion of Honor.

From the King of Portugal, himself an etcher of ability, Lalanne received the Order of Christ, he being the first etcher so honored.

He died in 1886.

Four exhibitions have been made of the collected work of Maxime Lalanne. The first was held in Paris in 1874. The second, in the same year, at Bordeaux; the third at Marseilles, in 1875, and the fourth at New York, in the gallery of Messrs. Frederick Keppel & Co., in 1890.

"No one ever etched so gracefully as Maxime Lalanne. This merit of gracefulness is what chiefly distinguishes him; there have been etchers of greater power, of more striking originality, but there has never been an etcher equal to him in a certain delicate elegance, from the earliest times till now.

He is also essentially a *true* etcher; he knows the use of the free line, and boldly employs it on due occasion." (P. G. Hamerton, "Etching and Etchers," p. 177.)

HENRI BERALDI, "LES GRAVEURS DU XIX^e. SIÈCLE," Vol. IX., pp. 17-23.

P. G. HAMERTON, "ETCHING AND ETCHERS," pp. 177-182.

Le Haag, Amsterdam.

Plage des Vaches Noires a Villers.

An Old Normandy Port at Low Tide.

LAW, DAVID. [ENGLISH SCHOOL.]

Born at Edinburgh, April 25, 1831.

As a young man David Law served an apprenticeship to an engraver of landscape and general subjects in Edinburgh and studied drawing at the school of art there.

When twenty years of age, his term of apprenticeship having expired, he went to Southampton, to take a position in the Ordnance Survey as a map engraver. Here he remained for over twenty years, until he retired from the Government employ in order to devote himself entirely to art.

He is a member of the Royal Scottish Society of Water Color Painters, of the Royal Society of British Artists and of the Royal Society of Painter-Etchers.

The majority of his plates are from his own designs, but he has translated the paintings of J. McWhirter and others in a very fine manner.

"In Mr. Law's etched work we follow the water color painter always. I never met with any interpretative etching more generally successful than this. Mr. Law has overcome the great sky difficulty, for his etched clouds have really the soft quality of clouds; and their forms, without being painfully accurate, are full of care for truth." (P. G. Hamerton.)

Pangbourne Weir.

Abingdon.

LE RAT, PAUL. [FRENCH SCHOOL.]

Born in Paris, September 10, 1849.

A pupil of Gaucherel.

HENRI BERARDI, "LES GRAVEURS DU XIX^e. SIÈCLE," Vol. IX., pp. 148-150.

Les Joueurs de Cartes.

Beraldi, No. 7.

After the painting by Meissonnier.

MARVY, LOUIS. [FRENCH SCHOOL.]

Born at Jouy in 1815.

Pupil of Jules Dupré.

Marvy is chiefly known through his "soft-ground" etchings of landscape subjects. Many of his plates appeared in *L'Artiste* and were the means of familiarizing the public with the works of Th. Rousseau, Diaz, Decamps and Jules Dupré.

He died in 1850.

HENRI BERALDI, "LES GRAVEURS DU XIX^e. SIÈCLE," Vol. IX., pp. 234-238.

Sunshine After Rain.

From the painting by Th. Rousseau.

MENPES, MORTIMER L. [ENGLISH SCHOOL.]

A contemporary etcher; born in Australia, resident in London.

"He has economy of means, and yet abundance of resource. He is not merely a draughtsman who has chosen to etch; he is an etcher whose feeling for the capacity of his particular medium has in it much that is instructive." (Frederick Wedmore, "Etching in England," pp. 146-147.)

FREDERICK WEDMORE, "ETCHING IN ENGLAND," pp. 144-147.

*The Docks.**La Mère Gireaud.**Study of a Young Woman.***MÉRYON, CHARLES.** [FRENCH SCHOOL.]

Born in Paris, November 21, 1821. The son of Charles Lewis Méryon, an English doctor, and Narcisse Chaspoux, a danseuse at the Opéra. He was educated at Passy and, after a voyage to Marseilles and to Nice, entered the Naval School at Brest in 1837. Two years later he sailed upon the "Alger" and the "Montebello," and while at Toulon took, from the painter Courdouan, lessons in drawing and water color painting. The years from 1842 to 1846

were spent in a voyage of circumnavigation, and at this time he made the drawings for the New Zealand plates, which, later, he etched in Paris.

Upon his return to Paris he resigned his commission as lieutenant in the navy and entered the atelier of M. Bléry, remaining there about six months.

In 1850 (having by this time thoroughly learned the technical side of his art) he took chambers in the Rue St. Etienne du Mont, and during the next four years produced the great work of his life—the set of plates known as “Eaux Fortes Sur Paris.”

Though the quality of his work was appreciated, at the time of its production, by a few connoisseurs—Théophile Gautier, Paul Mantz, Philippe Burty, M. Niel, Seymour Haden and Victor Hugo amongst others—his plates were refused admission to the Salon, while the general public and the publishers would have none of them. Driven mad by want, neglect and disappointment, he died at Charenton, where he lies buried, on the 14th of February, 1868.

“The case of Charles Méryon is one of those painful ones which recur in every generation, to prove the fallibility of the popular judgment. Méryon was one of the greatest and most original artists who have appeared in Europe. He is one of the immortals. His name will be inscribed on the noble roll where Dürer and Rembrandt live forever. . . . Méryon was sorely tried by public and national indifference, and in a moment of bitter discouragement he destroyed the most magnificent series of his plates.

When we think of the scores of mediocre engravers of all kinds, who, without one ray of imagination, live decently and contentedly by their trade, and then of this rare and sublime genius actually plowing deep burin lines across his inspired work, because no man regarded it; and when we remember that this took place in Paris, in our own enlightened nineteenth century, it makes us doubt whether, after all, we are much better than savages or barbarians.” (Philip Gilbert Hamerton, “Etching and Etchers,” pp. 167–169.)

“The art of Méryon stands alone. Like the work of every true genius, it resembles in no one feature the work of any one else. His method was this—First, he made not a sketch but a number of sketches, two or three inches square, of parts of his picture, which he put together and arranged into a harmonious whole. What is singular, and a proof of his concentrativeness, is that the result has none of the artificial character usual to this

kind of treatment, but that it is always broad and simple, and that the poetical motive is never lost sight of." (Seymour Haden.)

"These etchings are magnificent things. We must not allow this splendid imagination to be worsted in the struggle. Strengthen him by all the encouragements possible." (Victor Hugo.)

HENRI BERALDI, "LES GRAVEURS DU XIX^e. SIÈCLE," Vol. X., pp. 33-53.

PHILIPPE BURTY, "A MEMOIR AND COMPLETE DESCRIPTIVE CATALOGUE OF THE WORKS OF CHARLES MÉRYON."

P. G. HAMERTON, "ETCHING AND ETCHERS," pp. 167-176.

FREDERICK KEPPEL, "MÉRYON AND HIS WORK."

FREDERICK WEDMORE, "MÉRYON AND MÉRYON'S PARIS."

Le Pont au Change.

Wedmore, No. 18.

Burty, No. 48.

First state (of four).

Third state (of eight).

"This etching is one among many in Méryon's works where the air is as full of vitality as the earth, and where both, in accord, combine a gracefulness very rarely encountered in works of this class." (Philippe Burty, page 66.)

L'Abside de Notre Dame de Paris.

Wedmore, No. 22.

Burty, No. 52.

Second state (of five).

Second state (of five).

"The towers of the Cathedral, seen from the foot of the Pont de la Tournelle, dominate the nave and its buttresses. To the left the three arches of the Pont aux Choux span the river, and beyond are seen the ancient buildings of the Hôtel Dieu. This view of Notre Dame is strikingly majestic. The Cathedral, which inspired a poet to write one of the most beautiful works of our generation, appears to have exercised a great influence over Méryon's dreamy spirit, and to it we owe his loveliest plate. It is also the one which has called for the exercise of the greatest amount of knowledge of drawing, of composition, and of taste. For it must be remembered that photography had not then placed in the hands of artists reductions of views, whereby they could obtain either tracings or valuable hints. Note well how Méryon has preserved in his drawing of this Gothic building all the vastness and elegance of pro-

portion which are the characteristic types of that branch of French architecture. Upon a few of the early proofs of this plate Méryon wrote the following lines :

'O toi dégustateur de tout morceau gothique
Vois ici de Paris la noble basilique
Nos Rois, grands et dévôts, ont voulu la bâtir,
Pour témoigner au maître un profond repentir.
Quoique bien grand, hélas ! on la dit trop petite
De nos moindres pécheurs pour contenir l'élite.' "

(Philippe Burty, page 70.)

MONTBARD, GEORGE. [FRENCH SCHOOL.]

Born at Montbard in 1841.

His real name is Charles Auguste Loye.

Caricaturist and etcher.

His first drawings appeared in *La Vie Parisienne* and *Le Journal Amusant* about 1866. He has made a number of lithographed portraits for various journals, and has himself founded several journals, all of which have, however, lived but a short time.

Since 1872 he has resided chiefly in England and much of his etched work has appeared in the various magazines there.

HENRI BERALDI, "LES GRAVEURS DU XIX^e. SIÈCLE," Vol. X., pp. 110-111.

La Lune de Miel.

Beraldi, No. 3.

MONZIÈS, LOUIS. [FRENCH SCHOOL.]

Born at Montauban in 1849.

A pupil of Gaucherel.

HENRI BERALDI, "LES GRAVEURS DU XIX^e. SIÈCLE," Vol. X., pp. 114-116.

Maréchal Duroc, Duc de Frioul.

Beraldi, No. 30.

From the painting "1807," by Meissonnier, now in the Metropolitan Museum, New York.

This plate was published in "L'Art."

A Critic.

ROBINSON, C. F. [ENGLISH SCHOOL.]

Sir Charles Robinson is keeper of the Queen's pictures and was, formerly, buyer for the South Kensington Museum.

Sunset.

From his own design.

VEYRASSAT, JACQUES JULES. [FRENCH SCHOOL.]

Born in Paris, 1828.

Between the years 1847 and 1859 much of his work appeared in *L'Artiste*. Veyrassat was, with Hédouin, one of the first artists, in France, to successfully practice reproductive etching for publication in the magazines.

HENRI BERALDI, "LES GRAVEURS DU XIX^e. SIÈCLE," Vol. XII., pp. 227-228.

P. G. HAMERTON, "ETCHING AND ETCHERS," pp. 213-214.

"With reference to natural truth and idyllic charm, few artists of the modern rustic school have so happily expressed themselves. All Veyrassat's groups of animals and peasants in the fields are full of nature, and of art also, the art being successfully concealed, except in such very obvious points as the perpetual contrast of a white horse with a dark one." (P. G. Hamerton, "Etching and Etchers," p. 214.)

In the Woods.

Etched from his own design.

Interior of a Stable at Samoïs.

Etched from his own painting.



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